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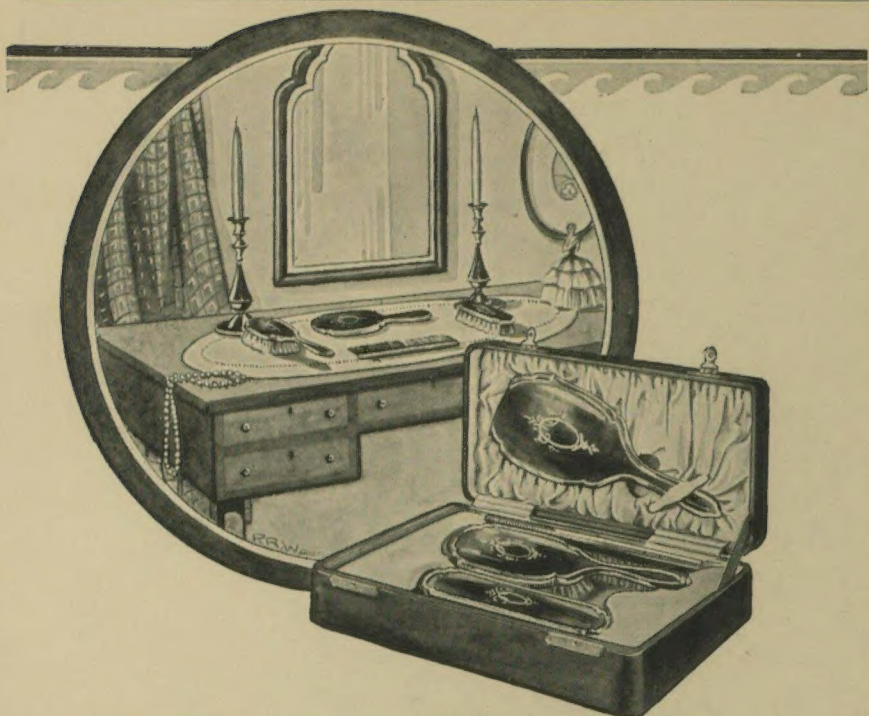
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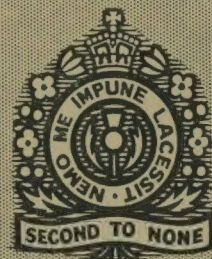


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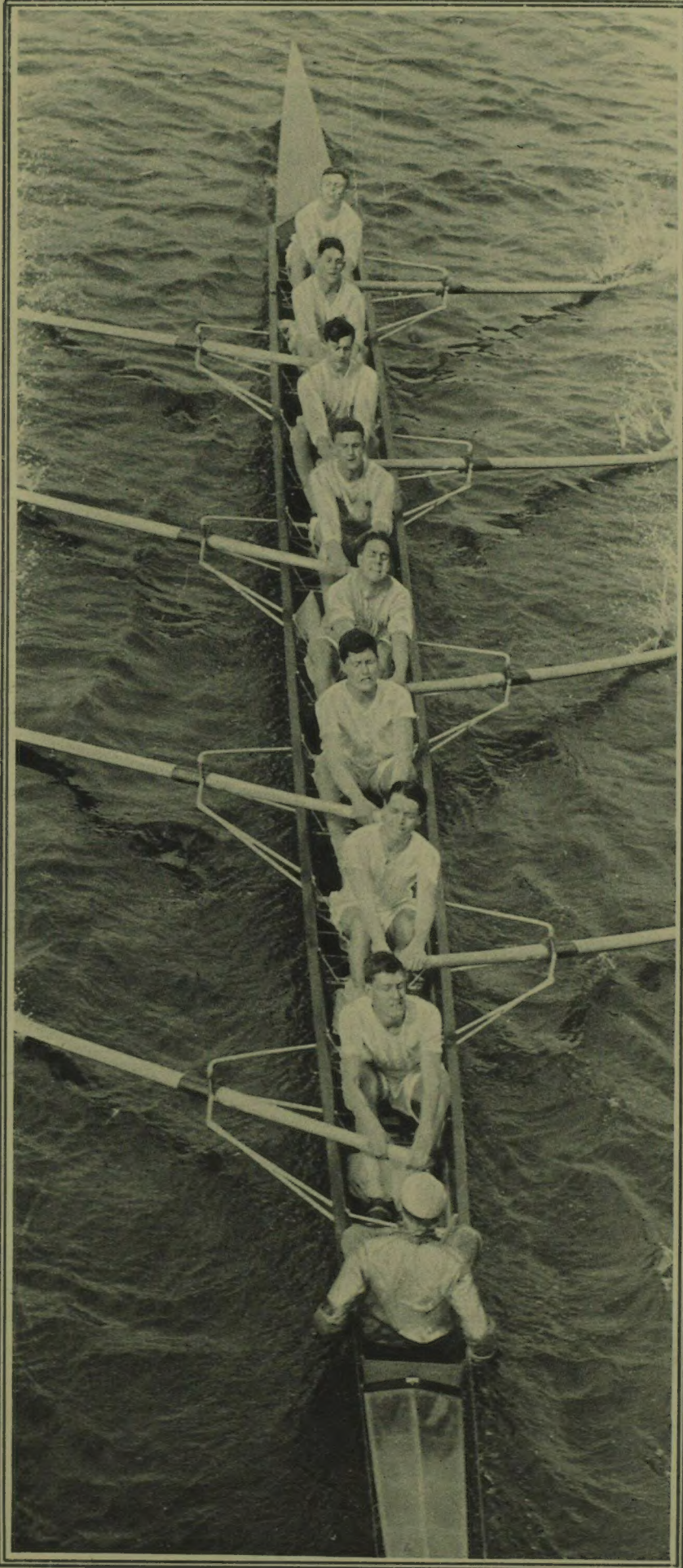


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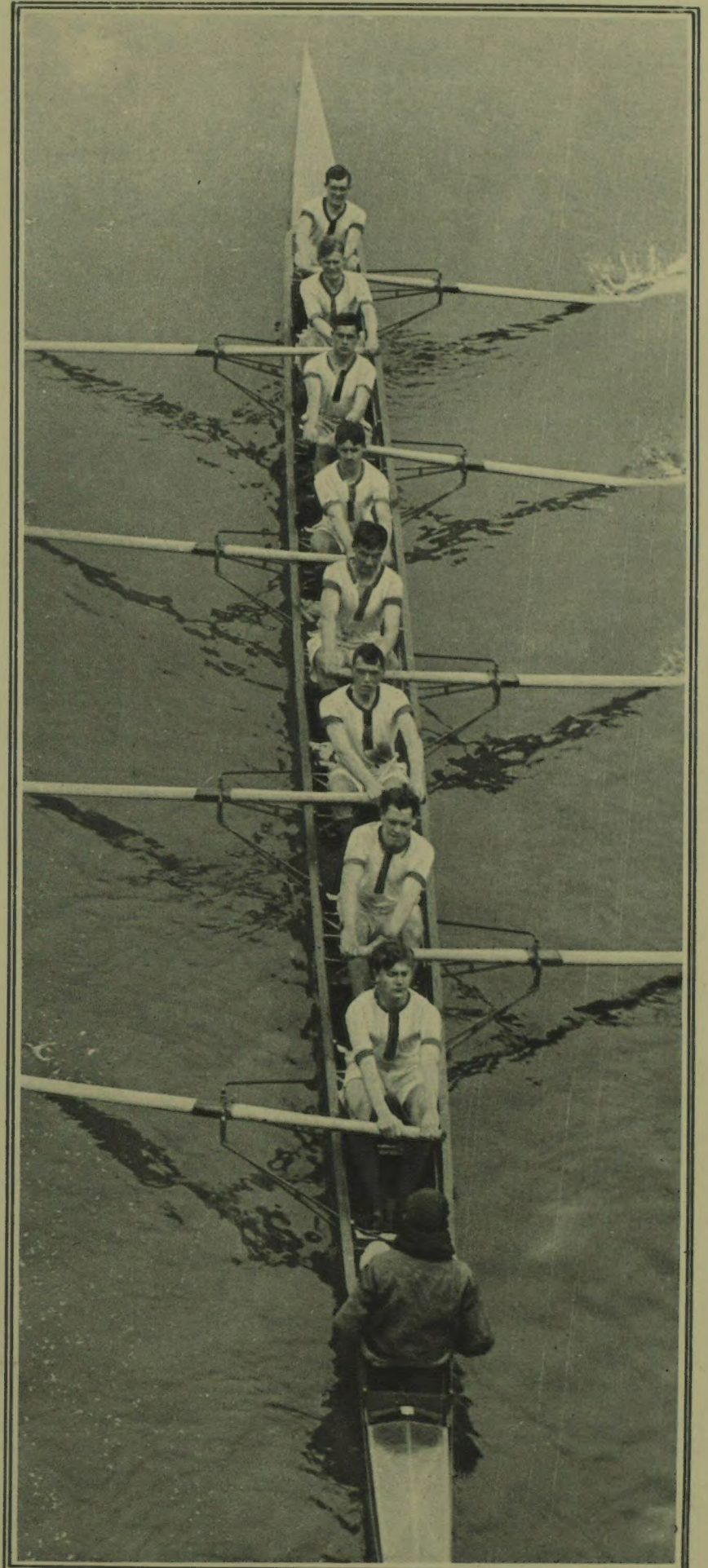
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SATURDAY, MARCH 31, 1928.

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CAMBRIDGE.



OXFORD.

THE OXFORD AND CAMBRIDGE BOAT-RACE: THE RIVAL CREWS FOR THE 80TH "MATCH."

This year's University Boat Race, which is to be rowed to-day, March 31, is the eightieth of its kind. Oxford has won forty times; Cambridge, thirty-eight times; and there was a dead-heat in 1877. On sixty-nine occasions the course has been Putney-to-Mortlake; on five occasions, Westminster-to-Putney; and on three, Mortlake-to-Putney. The event, it may be added, is distinctly a "match"

between Oxford and Cambridge Universities—for the loser in any year formally challenges the winner to a race in the next year—and it is governed by rules of its own. There was an officially recognised "match" between the Universities over the Henley course, from Hambleden Lock to Henley, in 1829. This was won by Oxford. The next officially recognised match was not rowed until 1836.



By G. K. CHESTERTON.

THAT everlasting muddle, the moral debate about the Censorship, lately left on record one or two remarks that may be taken as tests. A lady was reported in a newspaper as having written a play on some subject which the newspaper, at any rate, declined to discuss. But it quoted the lady as saying, "The Censor evidently thought my play was in advance of its time." The Censor may have thought that, or several other things. But what I find more interesting is the fact that almost exactly the same language was used, elsewhere in the same paper, by the well-known dramatic critic who is attached to it. He, however, combined it with other language which suggests that he hardly realises where this particular sort of language may lead. He began with an extremely reasonable remonstrance against the really poisonous and perverted sort of horrors that are beginning to crawl upon the stage, in place of the healthy horrors that satisfy the appetite of boys and even of children. He objects to torture and vivisection and gentlemen with red hair and all the rest of it, and I heartily agree with him. The moral principle in such things, like most obvious moral principles nowadays, is one that nobody troubles himself to state clearly. But there is obviously a fundamental difference between the sort of secret that is really an open secret, but is covered or uncovered for fun, and the sort of secret that ought to be really a secret; some unrepresentative and repulsive accident, which should be entirely private because it is entirely peculiar.

The ordinary ghost story, or tale of vampires and skeletons, plays with the secret of death; but it is something that all men know, though most men forget. The ordinary Rabelaisian jest or French farce plays with the secret of sex; but there would be no fun in it if it were not universal, and therefore normal. What the French call a *secret de Polichinelle* is really a joke about man and woman which is as public as Punch and Judy. People differ very much, in different times and places, about how plainly it should be debated; and in most times and places they tend, rightly or wrongly, to this prank of perpetually masking and unmasking it. The fear of death and the love of woman are things that everybody has to think about; the only question is when and where it is tactful and edifying to dwell on them. But the secrets of a lunatic asylum are secrets in quite another sense. There is no possible reason why anybody should think about them at all, unless it be his special scientific business. They do not represent mankind. They are no part of the human tragedy, let alone the human comedy. They throw no light on our general destiny, as does all great and true literature about death or love. If there be a gentleman for whom the impulse to kiss a girl is represented by a desire to bite off her nose, that gentleman (whatever the colour of his hair) is of no sort of importance whatever to the permanent problem of the sexes. The new kind of horror is drawn entirely from less decent examples of this sort of mere malformation of mind, and it has none of the rights of the older

horror that appealed to things enduringly human, though normally hidden. It is a mark of the moral muddle of which I speak that nowhere, in all the torrents of talk about literary liberty and suppression, have I ever seen a word about this obvious distinction between the general sins of men and the perverted sins of madmen.

Anyhow, I am glad to say that the dramatic critic entirely agrees with my conclusion, if not with my reason. He dislikes, if only by a healthy instinct, the making of tragedies out of mental diseases instead of moral crimes. He understands that to make mental torture out of physical torture is tyranny of of the same type as the physical torture. He then proceeds to defend the existing Censorship; but it is here that we come back upon that curious turn of thought which I remarked at the beginning in the quotation from the lady dramatist. Like the dramatist,

that the killing of live people for fun in the amphitheatre, in the highest days of Roman culture, was only a foretaste of what a really emancipated sense of drama will achieve in the distant future. I have no doubt that such a fool would disgust the dramatic critic; I am quite sure he would disgust Mr. Bernard Shaw. But being disgusted with a fool is not the same as answering him. And what is the answer, on the lines of this evolutionary and ever-changing morality, to anybody who chooses to say that anything will be considered moral in the future? Mr. Bernard Shaw has an intense personal horror of cruelty. But Mr. Bernard Shaw has no more right to bind the free course of creative evolution by his own private prejudice against torture than I have by my own private prejudice against divorce. If we are perpetually to say, as these people are perpetually saying, that something seems very bad now because the world is not ready for it, but will seem all

right soon, when the world is ready for it—there is no conclusive reason why that should not apply to the pleasures of Nero as much as to the opinions of Nietzsche. The Superman of the future might just as well be the gentleman with red hair, as conceived by Mr. Hugh Walpole, as that other and much more genial gentleman (formerly) with red hair who goes by the name of Mr. Bernard Shaw. That is, he might just as well be one as the other, if there is nothing permanent in morality, and it is only a question of whether the world is ready for a moral change or no. Of course, Mr. Shaw would say that instinct will ultimately lead life to a healthy development of generosity, and not an unhealthy one of morbidity. So should I say that a healthy instinct would lead men to marriage and private property and not to Communist Utopias. The difficulty is, on the pure principle of mutability, first for either of us to be certain that the future development will be a healthy development; and, second, to prove that it will be the sort of development we happen to think healthy. The point is that he is saving something from the flux; he is assuming that there is

something that evolution can never eliminate; but there have been evolutionists who would differ from him as he would differ from me. Nietzsche certainly did appear to include hardness and inhumanity in his ideal of the higher type; John Davidson, the poet, who was certainly not a fool, actually offered a sort of ideal vision of vivisection, which would be still more annoying to Mr. Bernard Shaw.

Meanwhile, what meaning is there in the Censor's decision, or in any moral decision, if the lady dramatist is right in regarding even a condemnation for the present as a recommendation for the future? Who can have any authority to discourage anything, if anything that is condemned is being complimented as a thing in advance of its age? There seems no reason why the foulest murderer should not say, "The Judge clearly demonstrated his belief that I was the child of a wiser age"; or why the lowest sneak stealing pennies from a blind beggar should not strike an attitude and say, "I have a testimonial from the police that I am the prophet of a purer morality."



LONDON'S OWN "BOAT RACE," IN WHICH AN OXFORD PRACTICE TIME WAS BEATEN: SOME OF 45 CREWS IN THE "HEAD OF THE RIVER" CHAMPIONSHIP PREPARING FOR THE START AT PUTNEY.

The third annual race for the Head of the River Championship was rowed, over the 'Varsity Boat Race course from Putney to Mortlake, on March 24. The feature of the event was the fast times made by several of the crews. Both the London Rowing Club and Thames Rowing Club, as well as Jesus College, Cambridge, beat the time made by the Oxford crew in a trial row over the full course half an hour earlier. No fewer than 45 clubs competed in the Head of the River Race. They were started in two divisions, at intervals of fifteen seconds, and the result was decided by time test. London R.C. won decisively. In 1927 they tied with Thames, who, on this occasion, were without some of their best oarsmen.

the dramatic critic also goes off at a tangent, talking about things that are in advance of their time and things for which the world is not yet ready. Commenting on Mr. Bernard Shaw's very reasonable remark that the conscience of a community is the ultimate judge in these quarrels, the critic says that Mr. Shaw himself would never be guided by the conscience of the community: "He is too much in advance of it"; and he goes on to say that the Censor allowed Mr. Shaw's more realistic plays to be acted when the age was prepared for them. This is the way of talking which I am always trying to subject to the destructive process of a little thinking.

To apply it to the personal case before us: suppose some fool tells this very sensible dramatic critic that scenes of howling torture will be right enough a hundred years hence, but the world is not yet ready for them. Suppose he then goes on to say that real people, undergoing real tortures, will delight our descendants a thousand years hence, but progress has not yet reached that point. Suppose he says

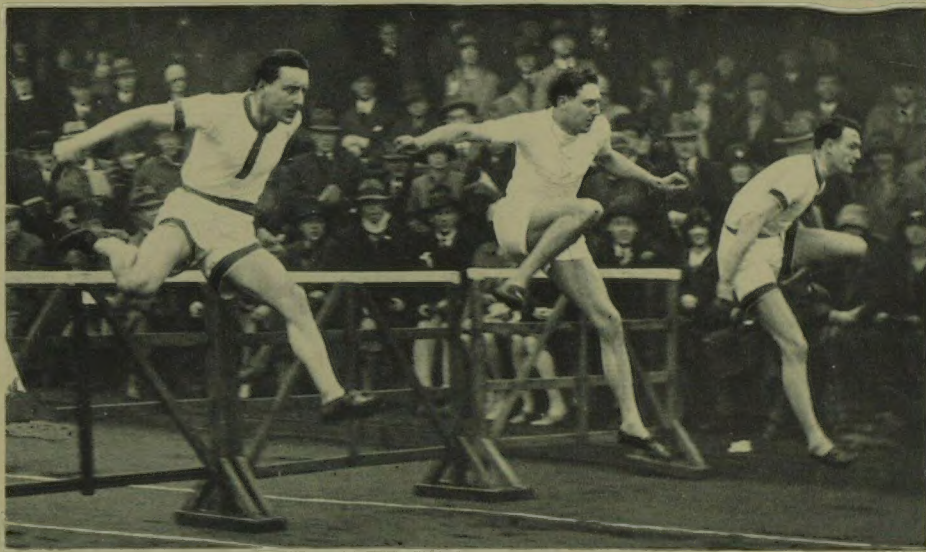
OXFORD AND CAMBRIDGE IN ATHLETIC RIVALRY: THE SPORTS; AND THE BOAT-RACE CREWS.



G. P. FAUST (OXFORD), WHO WON THE POLE VAULT AT 12 FT.: THE MAKING OF AN INTER-UNIVERSITY RECORD.



W. A. M. EDWARDS (OXFORD) WINNING THE THREE MILES IN 15 MIN. 2-5 SEC.: A FINE AND PLUCKY FINISH.



G. C. WEIGHTMAN-SMITH (CAMBRIDGE; SECOND FROM LEFT) IN THE 120 YARDS HURDLES, WHICH HE WON IN 15 2-5 SECS.: SETTING UP A NEW INTER-UNIVERSITY RECORD.



A DOUBLE WINNER: J. W. J. RINKEL (CAMBRIDGE) WINNING THE 440 YARDS IN 50 2-5 SECS.



A DOUBLE WINNER: C. E. G. GREEN (CAMBRIDGE) WINNING THE HALF-MILE IN 2 MIN. 1 4-5 SECS.



THE OXFORD CREW FOR THE BOAT-RACE: M. C. GRAHAM (BOW); T. W. SHAW (2); N. E. WHITING (3); H. C. MORPHETT (4); G. M. BRANDER (5); G. E. GODBER (6); P. W. MURRAY-THREIPLAND (7); W. S. LLEWELLYN (STROKE); SIR J. CROFT (COX).



THE CAMBRIDGE CREW FOR THE BOAT-RACE: R. G. MICHELL (BOW); N. M. ALDOUS (2); M. H. WARRINER (3); R. BEESLY (4); J. C. HOLCROFT (5); J. B. COLLINS (6); R. A. SYMONDS (7); T. E. LETCHWORTH (STROKE); A. L. SULLEY (COX).

The University Sports were held at Queen's Club on March 24, and resulted in a win for Cambridge by eight events to three. G. P. Faust (of Princeton and St. Catherine's) won the Pole Vault with a vault of 12 feet, and thus set up a new Inter-University record. E. R. McGill (Florida, U.S.A., and Christ Church) was second, with 11 feet 3 inches. W. A. M. Edwards won the Three Miles, and finished, after a very plucky race, "as fresh as paint." G. C. Weightman-Smith set up a new Inter-University record in the 120 Yards Hurdles, which he

won in 15 2-5 seconds; and he also won the 220 Yards Low Hurdles in 24 4-5 seconds, time which equals Inter-University record. J. W. J. Rinkel won the Quarter-Mile and the 100 Yards, the latter in 10 1-10 seconds. C. E. G. Green won the Half Mile and the Mile, the latter in 4 minutes 25 2-5 seconds.—Photographs of the Oxford and Cambridge Boat Race crews in action are given on our front page. The old Blues are Oxford: Shaw, Whiting, Murray-Threipland, and Croft; Cambridge: Beesly, Holcroft, and Letchworth.

The World of the Kinema.

By MICHAEL ORME.

CHARLES CHAPLIN AND EMIL JANNINGS.

GENIUS is a much-abused word, and one that I am chary of using. But when, within a week, it is possible to see two manifestations of comic and tragic inspiration, such as are given by Charles Chaplin in "The Circus" and Emil Jannings in "The Last Command," when one has been held spellbound by the sheer power of expression of two such totally

truth is that the genius of Chaplin burns as brightly as ever. The story of the little tramp's brief glory in the ring, his devotion to the pretty circus-rider, and his ill-fated emulation of his rival on the slack-wire, is common property by now. Like all good stories, it is direct and simple, but it is embroidered by a humorous invention as good as anything Chaplin has ever given us. The traffic of the circus, encounters with the biting mule and in the lion's cage, the ordeal on the slack-wire with a troupe of escaped monkeys paying him unwelcome attention, all is turned to comic account in Charlie's hands. Finally, after a feast of laughter, comes the *point d'orgue*—the lonely little man left behind in the deserted ring. He picks up a silver star torn from a dainty hoop. A flimsy paper star, and yet so far beyond his reach! Thus, with a shrug, back to the dusty highroad, leaving the stars to luckier folk. Chaplin vanishes, a tiny shuffling figure, from the screen, and we in the audience come back to reality, after a wonderful holiday.

The failure and the shattered hopes of General Dolgrucki in "The Last Command" at the Plaza are altogether more tragic. Indeed, the opening episodes and the final chapters of this Russian aristocrat's story must rank as some of the most poignant in screen-drama. They take place in a Hollywood film-studio, and incidentally it might do some youthful film-aspirants, who think film-work must be "such fun," a great deal of good to see the pathetic ranks of the "extras" scrambling to their fitful work at six o'clock in the morning. Amongst them, jostled, dazed, and mocked at by his more hardened colleagues,

comes the General, summoned by a famous Russian producer who has good reason to remember him. For the producer was a revolutionary, and he has felt the General's whip across his face in the days when the people were still the under-dogs. The wheel has turned, and now the ex-revolutionary has the whip-hand. He has sent for old Dolgrucki in order to humiliate him. The General's knowledge of how to wear his orders is flouted, his precious medal, given by the Tsar, jeered at as a "cute gadget"; but when the broken man, trembling and bewildered, is given his place in the studio-built trenches, when he hears the strains of the Russian National Anthem, and is faced by a carefully instructed "soldier" defying orders, the old war-horse comes back to life. Snatching the flag from another super, he shouts out his last command, thunders forth for the last time his proud creed of Imperialism, urges his men forward "for Russia," and falls on the brink of the sham trenches. Even the great producer, who has waited ten years to shame his former enemy, knows that he has seen "a great man die." And we, who have followed as in a mirror the history of Dolgrucki from the zenith of his power to his terrible downfall before he drifted, a useless bit of wreckage, into the Hollywood studios, feel that we have seen it too; so convincingly, with such complete sincerity, has the character been realised by the supreme art of Emil Jannings.

"MOULIN ROUGE," AT THE TIVOLI.

Mr. E. A. Dupont, of "Vaudeville" fame, has made a film for British International Pictures which undoubtedly contains the elements of a big popular success. He has

seen in the all-conquering glamour of a famous music-hall star surrounded by the extravagant fantasia of "revue," heralded by the dazzling lights of *Paris qui s'amuse*, the nucleus of romance. He has chosen to make his "star," aptly christened Parysia, a woman old enough to have a grown-up daughter, yet still at the height of her beauty and her power. He has endowed her with a kind heart and a very fair share of motherly love. And, best of all, he has found a Russian actress, Olga Tschechowa, who is not only a lovely creature and a capable actress, but who possesses an irresistible smile, a twinkling eye, a warm and gracious personality—who is, in short, absolutely the woman as Dupont must have visualised her. So far, so good. If only Mr. Dupont could have contrived a story in which this brilliant and lovable woman could have played a more active part—active, I mean, apart from her energetic agility on the stage—a story which left less of the action to the younger members of the eternal triangle—we might have had a second "Vaudeville." But, through no fault of the actor and actress concerned, the love-story of Margaret and André, a silly little girl and a rather spineless boy, seemed strangely unconvincing, and never really gripped. Perhaps the producer spent too much of his time on the glitter and the glamour, the shapely legs of *coryphées*, the daring undress of Parisian revue, the glaring lights of Parisian night-scenes. All very tempting, one must admit, to a producer of Mr. Dupont's staggering craftsmanship. But this triumphant symphony of pleasure is a trifle too protracted, and ends by blurring the values of the story proper. However, the wavering love of André, torn 'twixt the devotion of the daughter and the fascination of the mother, culminates in a terrific motor-car crash, after the rescue of the girl, snatched from a runaway racing car by the young man driving at full speed alongside, which rivals the sensational thrill in the famous chariot race of "Ben-Hur." M. Jean Bradin plays the tormented lover earnestly, and Miss Eve Gray, completing a truly international trio, puts in some clever acting as the typical *ingénue*. But the lights o' Paris and the smile of Olga Tschechowa are the brightest beacons of the Moulin Rouge.



"THE LAST COMMAND," AT THE PLAZA: MR. EMIL JANNINGS AS THE RUSSIAN GENERAL DOLGRUCKI IN THE DAYS OF HIS SOLDIERING BEFORE THE REVOLUTION.

different personalities, then one is surely justified in recognising in the work of both these men the spark of genius. For both of them seem to attain their effects by the simplest of means, yet both of them hold their audiences in the hollow of their hands. They are supported, as much but no more than any other film actor, by all the aids of cinematography—fine settings, fine camera-work, able casting, and apt music. What indefinable quality is it, then, that lifts the work of Chaplin and of Jannings so far above the best of the many fine actors the screen has given us, if it be not the quality of genius?

Curiously enough, the story of "The Circus" and that of "The Last Command" have one thing in common—they both deal with failures. Both "heroes"—to use the conventional word for want of a better one—are doomed to lose their dreams, though the Russian general portrayed by Jannings dreams of no less a thing than the sublimity of Imperial Russia; and the poor little tramp of Chaplin's creation dreams of nothing more ambitious than success in the circus-ring and the love of an equestrienne.

Publicity has been busy during an exceptionally long and much disturbed interval between the inception and the final completion of "The Circus," with the result that expectation has been worked up to its highest pitch. Nor has publicity confined itself to the film. Chaplin's domestic affairs have provided much food for an avid public always eager to probe into the private life of any actor or actress. Now all this rumour, this gossip anent the interruptions of the artist's work, have had the inevitable effect of preparing the public for a change in the man and in his powers. They created a curious anticipation which, quite unconsciously, scarcely wished to find itself unwarranted. This anticipation forms a subtle undercurrent in mass emotion which has to be reckoned with. Well, "The Circus" has arrived, disappointment has been duly voiced on several sides, and the New Gallery is packed at every showing. The



THE RUSSIAN GENERAL AS A HUMILIATED "EXTRA" IN A FILM STUDIO AT HOLLYWOOD: MR. EMIL JANNINGS AS DOLGRUCKI AFTER THE REVOLUTION.

After the Revolution, General Dolgrucki, ruined like many another aristocrat and officer, seeks to earn a living as an "extra" in a Hollywood film studio. There he is humiliated by the Russian producer, who has felt his whip in the old days; and there he dies, leading his men from the sham trenches, "for Russia."

VICTORIAN DRESSES IN A MODERN REVUE: "THIS YEAR OF GRACE."

PHOTOGRAPHS BY GUTTENBERG, SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS."



THE CHARMING
QUAINTNESS OF AN
1890 TAILOR-MADE:
MISS JESSIE
MATTHEWS, WITH
MR. SONNIE HALE,
IN "IGNORANCE
IS BLISS."



THE BELLE OF THE 'EIGHTIES: MISS TILLY LOSCH, WITH MR. SONNIE HALE, IN THE MAZURKA.



WEARING A VERY EARLY VICTORIAN BALL-DRESS: MISS JOAN BARRY, WITH MR. JACK HOLLAND, IN THE "BLUE DANUBE" WALTZ.

SHOWING THE
ELABORATE
COIFFURES
AND IMMENSE
SLEEVES:
MISS JESSIE
MATTHEWS,
MISS MAISIE GAY,
AND MISS JOAN
BARRY IN
EARLY VICTORIAN
COSTUMES FOR
THE WALTZ
NUMBER.



WEARING
ELABORATE
VICTORIAN
COSTUMES:
THE POLKA
CHILDREN OF
"TEACH ME TO
DANCE LIKE
GRANDMA."



One of the features of "This Year of Grace," the new Charles B. Cochran revue of 1928, recently produced at the London Pavilion, is the successful use of Early Victorian and Victorian costumes in various dances. "Teach Me to Dance Like Grandma" is a delightful number which introduces the polka, the mazurka, and the waltz; and it is curious to notice that dresses which a modern generation has been accustomed to refer to as the height of bad taste and ugliness assume a quaint charm when presented as period costumes. The dresses worn for the waltz are very early Victorian modes, and picture the fashions of pre-crinoline

date; while the polka is danced by artistes in elaborately trimmed and flounced dresses of the "Bustle" period. Miss Tilly Losch, the well-known dancer, not only appears in this number, but is responsible for the production. She makes a charming figure as the Belle of the 'Eighties dancing the mazurka. Her elaborately trimmed skirt, and her coiffure, should be noticed; while she wears a locket on a velvet band round her neck in the style of the period. In "Ignorance is Bliss," Miss Jessie Matthews makes her appearance as a bride of 1890 and wears an astonishing costume—a tailor-made of that date.

THE STORIED PAST OF INDIA: II.—TAXILA AND ITS BURIED TREASURE.

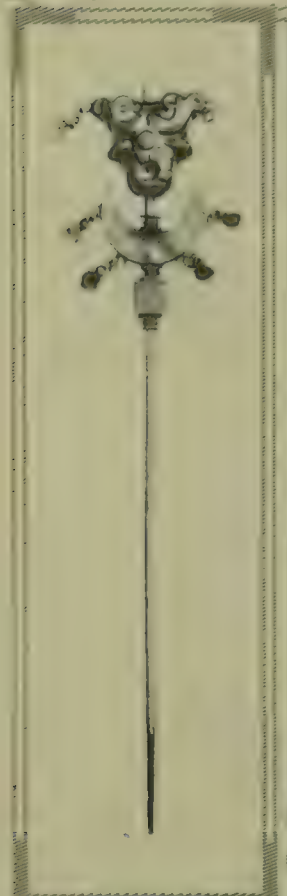
PHOTOGRAPHS AND DESCRIPTIONS SUPPLIED BY SIR JOHN MARSHALL, DIRECTOR-GENERAL OF ARCHAEOLOGY IN INDIA.



A PARTICULARLY HANDSOME SPECIMEN OF A "CURRY-STONE" FROM THE SCYTHO-PARTHIAN CITY OF TAXILA. AN INTERESTING EXAMPLE OF DECORATIVE ART IN THE NORTHERN PUNJAB DATING FROM THE FIRST CENTURY A.D.



A TERRA-COTTA HEAD FROM THE SCYTHO-PARTHIAN CITY OF TAXILA: SCULPTURE SHOWING STRONG HELLENISTIC INFLUENCE.



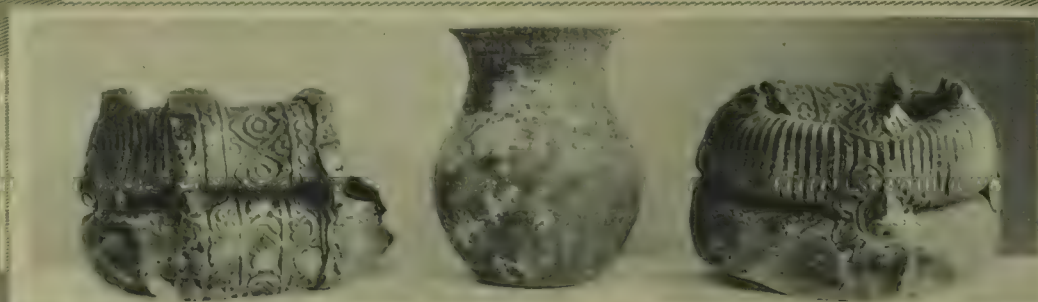
A GOLD-AND-SILVER HAIR-PIN FROM THE TREASURE OF TAXILA: AN ORNAMENT SOME 1800 YEARS OLD.



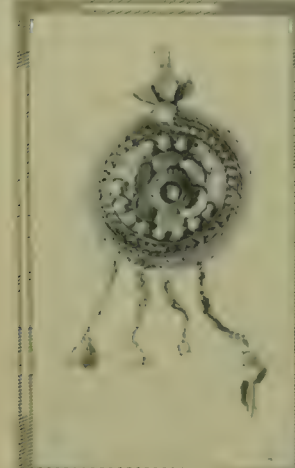
THE SCYTHO-PARTHIAN CITY AT TAXILA: PART OF THE SITE, SHOWING (IN AN OPEN COURT NEAR THE CENTRE) REMAINS OF A BUDDHIST TEMPLE, BEHIND WHICH WAS FOUND, IN A SMALL CHAMBER, A VALUABLE CACHE OF GOLD AND SILVER OBJECTS, INCLUDING THOSE HERE ILLUSTRATED.



A GOLD MEDALLION (AT THE TOP) AND SETS OF FISHES BELONGING TO A GIRDLE: ORNAMENTS FOUND AT TAXILA.



A UNIQUE PAIR OF ANKLETS IN REPOUSSÉ WORK OF A KIND WORN BY WOMEN, AND SOMETIMES BY HORSES ON CEREMONIAL OCCASIONS; WITH A SILVER VASE (IN THE CENTRE): TREASURES FROM A REMARKABLE HOARD OF JEWELS AND ORNAMENTS FOUND AT TAXILA.



A JEWEL EIGHTEEN CENTURIES OLD: A GOLD EAR-PENDANT (ONE OF A PAIR) FROM TAXILA.



A GOLD EAR-PENDANT (ONE OF ANOTHER PAIR) FROM TAXILA: A RELIC OF THE FIRST CENTURY.

In our last number we began a new series of photographs, with descriptive notes by Sir John Marshall, illustrating recent discoveries in India dating from historic times. Those given here form the second instalment. Of these Sir John writes: "The remarkable *cache* of gold ornaments and silver vessels from Taxila in the north of the Punjab dates from the first century A.D., and comes from the Scytho-Parthian city of Sirkap, where it was found buried beneath the floor of a chamber immediately behind the great apsidal Buddhist temple. Among the gold ornaments, the ear-rings, pendants, and necklaces are particularly fine;

while the silver anklets, decorated with embossed designs, and the collection of silver vessels—plates, dishes, saucers, bowls, goblets, cups, sieves, and bottles—are unique of their kind. . . . Some of the vessels are inscribed in Kharoshthi

characters with the names of their owners, some accompanied by the date, others by the value. Thus, one flagon is said to belong to 'Zeionises, Satrap of Chukhsa (the ancient name of Chach)' and is dated in the year 191 of an unknown era; two were the property of a certain Theodoros, and a fourth, valued at 30 staters 2 drachms, of a certain Mimjukrita. From the variety of names, it may be surmised that the whole treasure was stolen property, buried for safety's sake. . . . There are not less than eight cities at Taxila, ranging in date from the seventh or eighth century B.C. to the fifth century A.D. This particular city dates from the beginning of the Christian era. The picture is taken looking towards the Murree hills. Near its centre are the remains of a Buddhist temple at the back of which the *cache* was found."

SPOILS OF ANCIENT BURGLARIES? A HOARD OF INDIAN SILVER.

PHOTOGRAPHS AND DESCRIPTIONS SUPPLIED BY SIR JOHN MARSHALL, DIRECTOR-GENERAL
OF ARCHEOLOGY IN INDIA.



INSCRIBED WITH ITS OWNER'S NAME—ZEIONISES (JHONIKA), SATRAP OF
CHUKHSA (THE MODERN CHACH) AND AFTERWARDS KING: A SILVER FLAGON
WITH VINE-LEAF HANDLE.



TWO REMARKABLE SILVER VESSELS—PERHAPS USED AS SCENT-BOTTLES—WITH
RINGS ROUND THEIR NECKS: PART OF THE HOARD FOUND AT TAXILA DATING
FROM THE FIRST CENTURY A.D.



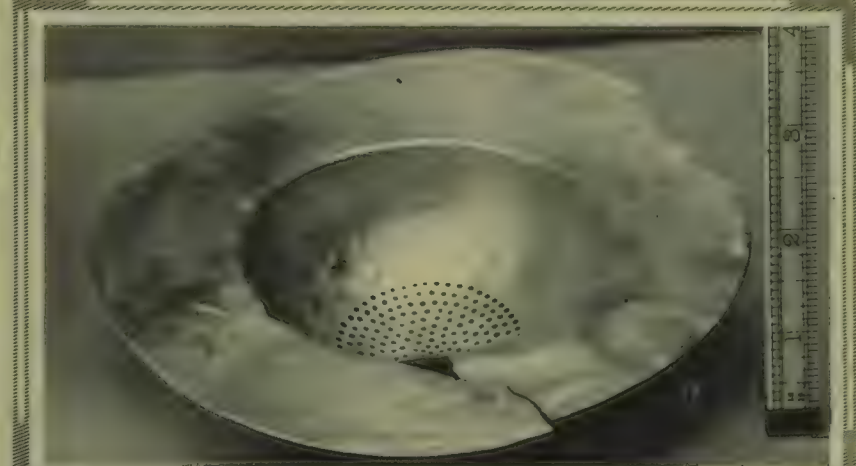
A SILVER JUG FROM TAXILA: AN ITEM IN A HOARD OF BURIED TREASURE—
PROBABLY STOLEN PROPERTY—FOUND NEAR THE REMAINS OF A BUDDHIST
TEMPLE.



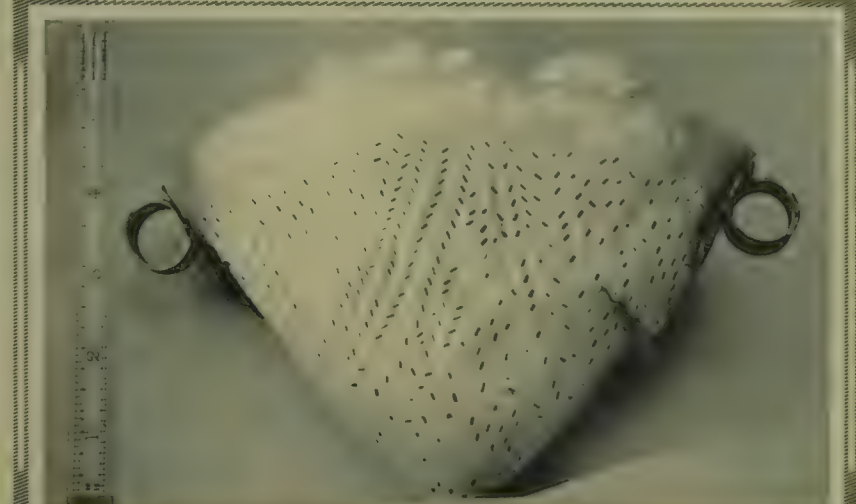
VESSELS SIMILAR TO THOSE FIGURED ON A BAS-RELIEF, DEPICTING A DRINKING
SCENE, IN THE GUIDES' MESS AT MARDAN: SILVER GOBLETS FROM THE TAXILA
TREASURE.



AN INSCRIBED SILVER DISH FROM THE TREASURE RECENTLY DISCOVERED AT
TAXILA: ONE OF THE VESSELS BEARING THEIR OWNERS' NAMES, OR DATES,
IN KHAROSHTHI CHARACTERS.



A VESSEL VERY SIMILAR TO A MODERN STRAINER IN FAMILIAR DOMESTIC
USE: A SILVER SIEVE IN THE HOARD OF PLATE AND JEWELLERY DISCOVERED
AT TAXILA.



A SILVER SIEVE OF ANOTHER TYPE, WITH TWO HANDLES: AN INTERESTING
VESSEL AMONG THOSE FOUND IN THE SCYTHO-PARTHIAN CITY AT TAXILA, IN
THE NORTHERN PUNJAB.

A "ZEPPELIN" WITH PEACEFUL INTENTIONS: "LZ 127"—THE BIGGEST YET BUILT.



WHAT A "BEDROOM" IN THE "LZ 127" WILL BE LIKE: ONE OF TEN TWO-BUNK SLEEPING-CABINS DESIGNED FOR THE NEW "ZEPPELIN" APPROACHING COMPLETION AT FRIEDRICHSHAFEN.

Continued.]

and has accommodation for twenty passengers, and a large quantity of mails, luggage, and cargo. The rooms for passengers, the electric kitchen, and navigation and wireless cabins are situated in a structure near the forepart of the vessel, while the crew's quarters and space for cargo are inside the ship's hull. The great novelty in the new airship is its motive power, which will not be petrol, but a heavy hydrogen gas of practically the same weight as the air, and containing only 8 per cent. of explosive gases. This gas will be carried in special cells in the lower half of the ship's hull, while the upper part of the hull will be filled with light hydrogen gas as a lifting agent. The great advantage of the gas fuel over petrol is that, as the gas cells are emptied, they are filled with air of the same weight, so that the airship does not automatically rise in the air, but remains at the same altitude, thus obviating the necessity of letting out some of the lifting gas, as had to be

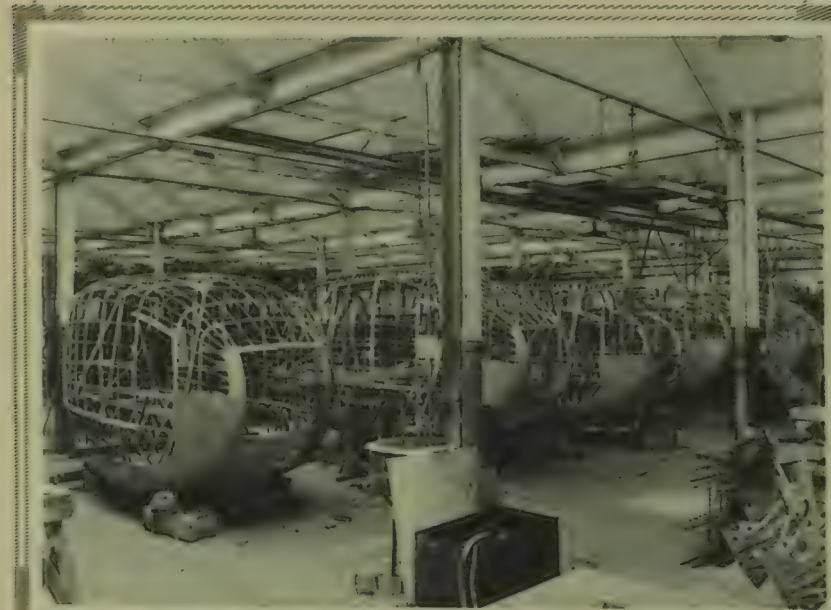
[Continued in Box 4.]



LUXURIOUS PASSENGER ACCOMMODATION ABOARD THE "LZ 127": THE DESIGN FOR A SPACIOUS SALOON ABOARD THE NEW GERMAN AIRSHIP, WITH LARGE WINDOWS, CEILING LIGHTS, AND COMFORTABLE FURNITURE.

Continued.]

done in former airships. At the same time petrol will also be carried by the 'LZ 127' for use if required, and it will also serve as ballast reserve in addition to water ballast, which will chiefly be used for landing purposes. Londoners will perhaps remember that during the petrol shortage in the war some taxicabs were to be seen with a sort of balloon on top. These cabs were using the same kind of gas that the 'LZ 127' will use. To enable the crew to get to any part of the airship, a gangway, between the upper and lower gas cells, runs from end to end of the vessel."



PREPARING THE MOTIVE POWER FOR A GIANT COMMERCIAL "ZEPPELIN": THE GONDOLAS FOR THE FIVE 530-H.P. MAYBACH ENGINES, TO BE SUSPENDED BELOW THE HULL, UNDER CONSTRUCTION.

Continued.]

2

steel frame of the vessel has been completed, and two hundred workmen are engaged in building the combined dining-room and saloon for twenty passengers, which has an area of twenty-five square metres, and the ten sleeping-cabins, each of which will have two bunks, one above the other, like a railway sleeping-car. Neither the five Maybach 530-h.p. air-cooled motors, which will be suspended in cages outside the hull, nor the gas-bags and outer cover for the hull, have yet been fixed in position. The 'LZ 127' will be the largest airship, except Commander Burney's dirigible, hitherto built. Its dimensions are: Length, 235 metres (about 763 ft.), diameter, 30.5 metres (about 97 ft.), capacity of ship's hull, 105,000 cubic metres. Its speed will range from 62 to 80 m.p.h., according to weather conditions, while its lifting power will be 129 tons, and its flying radius 6250 miles, or, roughly, the distance between Spain and South America. The airship will carry a crew of twenty-six men,

[Continued in Box 3.]



THE SECOND LARGEST AIRSHIP EVER BUILT: THE GIGANTIC HULL OF THE NEW "ZEPPELIN" (ABOUT 763 FT. LONG BY 97 FT. IN DIAMETER) UNDER CONSTRUCTION AT FRIEDRICHSHAFEN, ON LAKE CONSTANCE.

GUNS AFFECTED BY BRITAIN'S GENEVA NOTE: "NELSON" IN "ACTION."

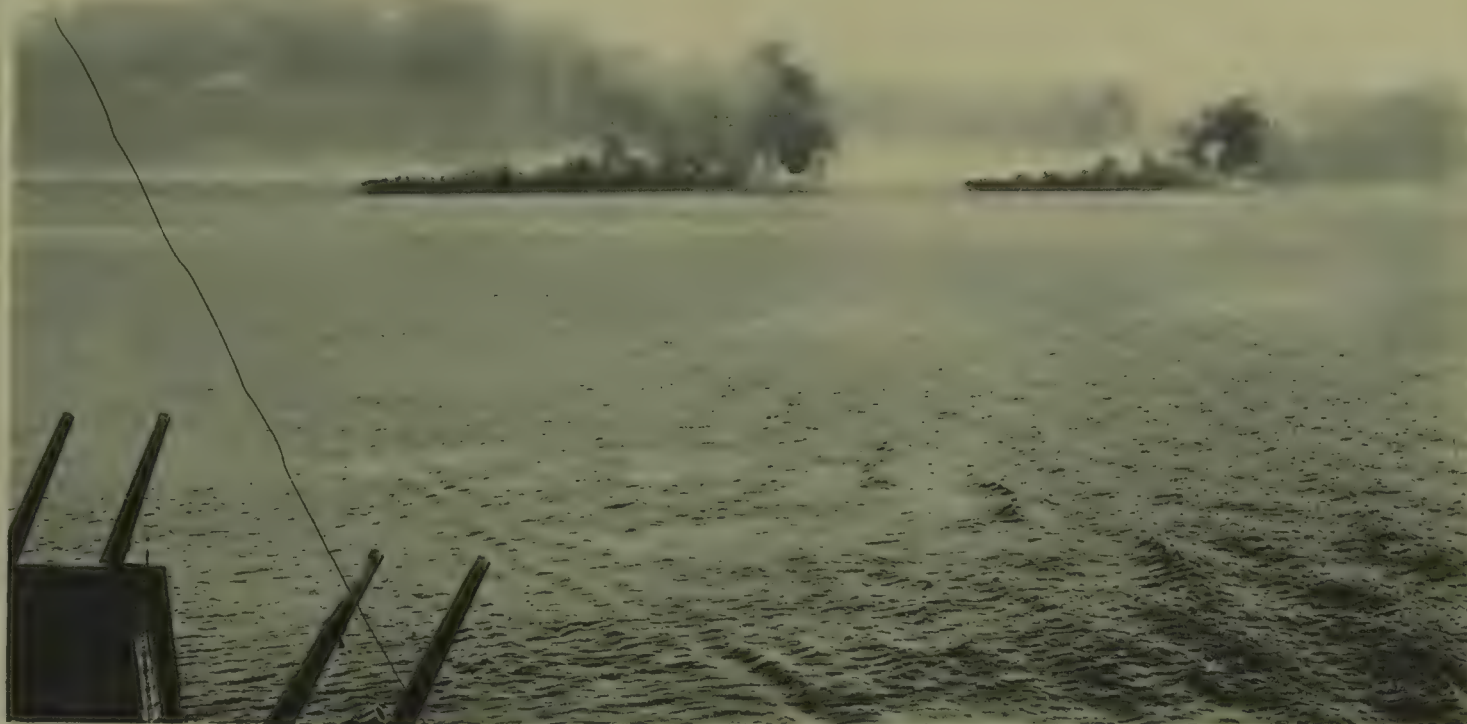


LIKE DISTANT WOODS FRINGING AN OPEN PLAIN: SMOKE-SCREENS BEING LAID BY DESTROYERS OF THE "BLUE" (ATLANTIC) FLEET, TO COVER RETREAT AFTER AN INCONCLUSIVE "ACTION" AGAINST THE "RED" (MEDITERRANEAN) FLEET, OFF CAPE FEGALO, IN A MIMIC "BATTLE" FOUGHT ON THE OPENING DAY OF THE RECENT NAVAL EXERCISES NEAR GIBRALTAR.



GUNS OF A TYPE WHICH THE NEW BRITISH NOTE ON NAVAL DISARMAMENT PROPOSES TO REPLACE BY THE LOWER CALIBRE OF 13·5-INCH: THE 16-INCH GUNS OF H.M.S. "NELSON," THE "BLUE" FLAG-SHIP AWAITING THE "ENEMY'S" APPROACH; WITH TWO "BLUE" DESTROYERS IN MIDDLE DISTANCE AND THE AFRICAN COAST BEYOND.

"IT WAS A REMARKABLE SPECTACLE TO SEE MORE THAN 20 DESTROYERS EMITTING DENSE VOLUMES OF BLACK FUNNEL-SMOKE AND WHITE VAPOUR FROM SMOKE-BOXES": TWO OF THE TWENTY ENGAGED IN LAYING A SMOKE-SCREEN FOR THE RETIREMENT OF THE "BLUE" (ATLANTIC) FLEET AFTER THE FIRST ENGAGEMENT.



The British Note on Naval Disarmament, presented by Lord Cushendun at Geneva recently, proposes that future capital ships should be reduced from 35,000 to 30,000 tons, and their guns from 16-inch to 13·5-inch. Typical 16-inch guns are seen in the middle photograph above, taken during the Fleet exercises near Gibraltar. Two mimic naval "battles" were fought off Capes Fegalo and Tres Forcas. The Atlantic Fleet ("Blue") under its Commander-in-Chief, Vice-Admiral Sir Hubert Brand, flying his flag in the "Nelson," defended a passage in the eastern approaches to the Straits against the Mediterranean Fleet ("Red") under Admiral Sir Roger Keyes, whose flag-ship was the "Queen Elizabeth." Altogether

82 ships were engaged. A "Times" writer present says: 'At 1 p.m. the 'Nelson's' bugles sounded off 'Action.' With the muzzles of the great 16-inch guns elevated towards the eastern horizon, we waited anxiously for what might appear. . . . 'Red' had a preponderance of heavy ships. The 'Blue' Commander-in-Chief realised that a decisive action could not be fought at this period. At 3.50 'Blue' destroyers were ordered to make a smoke-screen to cover a retirement to the westward. It was a remarkable spectacle to see more than twenty destroyers zigzagging across our sterns and emitting dense volumes of black funnel smoke and white vapour from smoke-boxes.'

FOR THE NIGHT EXPRESSES OF THE AIR: LIGHT-HOUSES, LIGHT SIGNALS, AND ILLUMINATED LANDING-GROUNDS.



IN A NIGHT-FLYING AEROPLANE: THE SLEEPING-CABIN OF A JUNKER PASSENGER-LINER; SHOWING THE ARRANGEMENT OF THE BERTHS.



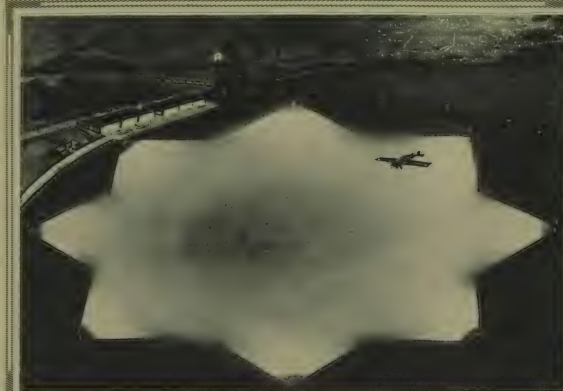
AN AIR-PILOT'S LIGHTHOUSES: DIPPING LIGHTS WHOSE FLASHES OF VARYING LENGTHS AND COMBINATIONS TELL THE NIGHT-FLIER HIS EXACT LOCATION AND INDICATE THE ROUTE TO BE FOLLOWED.



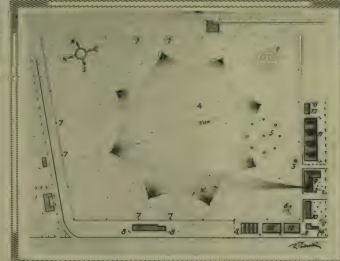
SHOWING THE NIGHT-FLIER THE DIRECTION OF THE WIND AT GROUND LEVEL; THAT HE MAY MAKE HIS PROPER LANDING—NOSE AGAINST WIND: THE ILLUMINATED AEROPLANE "WEATHER-VANE" AT THE BERLIN AERODROME.



ILLUMINATING THE PILOT'S LANDING-PLACE: A SINGLE BEAM LAMP IN USE IN AN AERODROME—A DEVICE TO BE COMPARED WITH THE SHADOWLESS ILLUMINATION SHOWN IN ANOTHER ILLUSTRATION.



A NIGHT-FLIER ABOUT TO LAND: THE LANDING-GROUND ILLUMINATED BY THE SHADOWLESS-LIGHT SYSTEM; THE NIGHT DISTINGUISHING MARK OF THE AERODROME; AND THE LIGHTS SHOWING THE BOUNDARIES OF THE FLYING-GROUND—SEE DIAGRAM ON THE RIGHT.



AN AERODROME; LANDING-GROUND; DISTINGUISHING MARKS.

1. DAY DISTINGUISHING MARK. 2. NIGHT DISTINGUISHING MARK AND GUIDING LIGHT. 3. LANDING SIGNALS—PERMITTING OR FORBIDDING LANDING. 4. LANDING-GROUND ILLUMINATED BY THE SHADOWLESS-LIGHT SYSTEM. 5. SUNKEN GROUND-LIGHTS FOR INDICATING THE DIRECTION OF THE WIND AT NIGHT. 6. DAY AND NIGHT INDICATOR FOR SHOWING WIND-DIRECTION—ILLUMINATED AT NIGHT. 7. LIGHTS MARKING AERODROME BOUNDARIES. 8. RED LIGHTS INDICATING OBSTACLES. 9. OFFICE. 10. POWER-STATION. 11. HANGARS. 12. REPAIR SHOPS AND PETROL-STOCKS. 13. METEOROLOGICAL STATION. 14. WIRELESS STATION.

The glass tops of the boxes containing the wind-indicating lights are flush with the ground. The lamps are connected electrically with contacts on a weather-vane. As the vane is turned by the wind, the particular contacts brought into use cause the lighting up of the necessary lamps.



HOW LONDON'S GREAT AIR-PORT, CROYDON, HAS SOLVED THE NIGHT-LANDING PROBLEM: LANDING DOWN THE BEAM FROM A MILLION CANDLE-POWER LANTERN MOUNTED ON A LORRY WITH CATERPILLAR TRACKS, SO THAT THE FLOOD-LIGHT CAN BE MADE TO ILLUMINATE ANY DESIRED PART OF THE AERODROME.

Imperial Airways—to take a single instance—have just had to add five air-liners to their London-and-Paris service, and have predicted that 50,000 passengers will fly between London and the Continent before the end of the present year. Nothing could be more significant. It shows, as nothing else can, that the general public are realising the safety of the modern passenger-aeroplane and are taking full advantage of it when they wish to make journeys at exceptional speed. Another sign of the times is that night passenger-flying is increasing. That being so, it has become necessary to provide the big air-ports of this and other countries with devices which will enable the pilot flying after dusk not only to locate the particular aerodrome that is his destination, but to come to earth safely on its landing-ground. On this double-page of pictures we show some of the methods adopted, with, in addition, a picture of the flying-man's lighthouses—a chain of lights indicating his route across country. As to the aerodromes, it should be noted that all our pictures, except one, are of German origin. The other shows what London's own great air-port, Croydon, has done in the way of solving the night-landing problem. To deal with the German methods first, it should be remarked that care is taken to pick out the boundaries of the aerodrome in lights; to mark obstacles with lights; and to provide a

light which identifies the particular aerodrome. An illuminated weather-vane shaped like an aeroplane shows the pilot the direction of the wind at ground level, so that he may land, as he must, against the wind. Further, there is provided another weather-vane, a device which is in electrical connection with a series of sunken ground-lights. This, as it turns with the wind, illuminates the appropriate lamps for the pilot's further guidance. The landing-ground is lit by the shadowless-light system; that is to say, by a series of lamps whose beams merge. As to Croydon, our artist writes: "From time to time, various devices have been tried-out at the Croydon Aerodrome to facilitate landing big passenger-machines after dark; but it was not until the arrival of the portable flood-light that the problem was really solved. Once over the aerodrome, the night-flier needs a light to land by, and this is provided by a lantern of one million candle-power mounted on a lorry with caterpillar tracks. This lamp throws a beam which is equivalent to 75 per cent. of daylight, on an arc of 180 degrees, and whichever way the wind is blowing the lorry can be manoeuvred to face down-wind; thus the beam is thrown into the prevailing wind, in the line down which the aeroplane will land."

The Single Command: Its Inner History.

By L. LOUCHEUR, French Minister of Munitions in 1918.

TEN years ago—on the 26th of March, 1918—there was accomplished at Doullens an act which contributed so much to the victory of the Allies that it may be questioned whether success would have been achieved without it. The Single Command on the Western Front was arranged. M. Loucheur, who was then the Minister of Munitions in the French Government, played a very prominent part in the negotiations, and followed the proceedings step by step and moment by moment. None, therefore, could be better fitted to write the inner story of the historic happening. This he has done for *L'Illustration*, of Paris, and by courtesy of our contemporary we give the following translation of the more vital section of his contribution.

THE NEED FOR A GENERALISSIMO LONG REALISED.

There has been much discussion as to whether any measures to ensure unity of action were taken before the 26th of March, 1918. Certainly. Successive French Governments had long recognised the need for a Generalissimo. For a variety of reasons, however, our British friends had opposed the idea. As far back as 1915 General Joffre had been given certain powers of co-ordination. Later, it had been sought to establish a liaison between Marshal Haig and General Pétain, with the Versailles Committee as intermediary. But those who have followed the progress of the Great War closely know that it was not until the meeting at Doullens on the 26th of March, 1918, that the desired consummation was attained.

PRELIMINARIES TO THE DOULLENS MEETING.

On the 24th of March, 1918, M. Loucheur went to the Forest of Compiègne to inspect tanks; and, at the request of M. Clemenceau, he had an interview with Pétain in the afternoon. The General had lost a little of his habitual calm, and was obviously worried. It became increasingly evident that the position was exceedingly serious, and that action must be taken without delay. The Minister hastened back to Paris, and, missing M. Clemenceau, who had started for Compiègne, saw Foch, who told him that he had seen Clemenceau and had handed him a letter insisting that unless there were a Supreme Command the Allies would meet disaster.

Discussions followed at the Elysée, at Compiègne, at the Ministry of War, at Versailles, at Abbeville—several discussions in which figured M. Loucheur; M. Clemenceau, President of the Council; M. Poincaré, President of the Republic; Foch and Pétain; and Haig, General Wilson, and Lord Milner. Subsequently Wilson reported to Foch the considered opinion that, to ensure co-operation, Clemenceau should be placed in supreme charge of the conduct of the war, with Foch himself as Chief of the General Staff—Foch, the best man to make quick and courageous decisions, and to see the fighting as a whole. Foch dissented, arguing that there must be one definite and complete command. Then came the fateful 26th.

AT DOULLENS ON THE 26TH OF MARCH.

We left Paris at about eight o'clock—M. Poincaré, M. Clemenceau, General Foch, and I. General Weygand and General Desticker accompanied their chief, Foch; and I had brought with me my friend and colleague, Commandant de Grailly.

All along the road, after we are a hundred kilometres from Paris, we pass groups of unhappy refugees evacuated from the zone of battle.

At about a quarter to eleven we arrive at the Town Hall of Doullens. This building of mediocre style has a little square in front of it. While awaiting the British representatives we walk in the garden.

As it nears eleven, Marshal Haig joins us. He has summoned the Generals commanding his armies, notably Byng and Plumer. He asks us to wait for a little while. He wishes to be precisely informed before the beginning of the Conference.

He leaves us, to go up to the first storey of the Town Hall. We remain in the square. It is grey and cold. Along the road passes the British Army in retreat. The men are weary, but are marching in good order. They are falling back towards the north. Will they be able to help the troops fighting before Arras? Will they, on the contrary, re-form much nearer to the sea? None can tell.

General Pétain arrives.

The wind becoming keener, I insist that M. Clemenceau shall take shelter. He refuses, and we begin to discuss the situation with General Pétain. He details what he has done to re-establish touch between the right of General Gough's Army and the French Army. On the previous evening it had been necessary to abandon Noyon, despite Pellé's tenacity.

The French Army (5th Corps) is now firmly established on the hills to the south of the town.

The breach widens from Roye to Lassigny, before Montdidier.

The air forces are endeavouring to hinder the march of the enemy and permit the arrival of reinforcing divisions from the east. General Humbert and, under him, General Fayolle do not regard the position despairingly, but, at all costs, the British defeat must be prevented from becoming a rout.

The President of the Republic chats with Foch, who

Haig and Milner, after ten minutes' talk, ask us to rejoin them.

Here we are in the Grand Salle of the Town Hall of Doullens. Some school tables, covered with grey paper, are the sole furniture. M. Poincaré presides at the meeting. He has Lord Milner on his right, and on his left Marshal Haig and General Lawrence, Chief of his Staff. We are seated opposite—General Pétain, M. Clemenceau, General Foch, and I. General Weygand is behind General Foch.

Marshal Haig seems tired, but is decidedly master of himself. He explains very quietly and very simply what has happened since the 21st of March, and the defeat of the Third and Fifth Armies. He declares that he can do no more to the south of the Somme. He will hold the north of the Somme. He thinks he can do that. Nevertheless, as far as Arras is concerned, he ought perhaps to bring his line from in front of to behind Arras.

"All that remains of the Fifth Army south of the Somme," he adds, "I have put under the orders of General Pétain."

"Alas!" replies the General, "there is nothing worth mentioning left—nothing but scraps."

When Marshal Haig had spoken of a rectification of the line about Arras, General Foch had signified that he was in disagreement.

The President of the Republic then intervenes. He asks General Pétain to explain in his turn what he has done.

The Commander-in-Chief of the French Armies tells in a few words of the enormous effort made since the 22nd of March. Twenty-four reserve divisions are in the line or on the march. Orders have been given for the bringing up of other divisions. General Pétain does not hesitate to weaken the fronts of the Centre and the East in order to add to his strength at the danger-point.

Marshal Haig says that he has no more reserves in the field, and that there are very few in England who are available—or so few...

"But," he adds, "it is obvious that we must do everything we can to defend Amiens."

At this name, Foch cries:

"We must win before Amiens; we must win where we are. As we have not been able to hold the Germans on the Somme, we must not fall back an inch."

THE SELF-SACRIFICE OF HAIG AND PÉTAÏN.

Then it is that Marshal Haig says simply:

"If General Foch is willing to give me his advice, I will most gladly follow it."

Everyone understands that the decisive moment has come. M. Clemenceau signs to Lord Milner and talks with him in a corner of the room.

"Well," he says to Milner, "you have heard what Haig has just said. What do you think of it?"

"I think," replies Lord Milner, "that it is the only answer to the problem."

He has a further consultation with Haig; returns; and M. Clemenceau, in consultation with him, calls General Pétain.

"Look here," he says to him, "Milner and I are agreed that General Foch shall be asked to assure the co-ordination of the efforts of Haig and yourself. I ask you to accept this solution."

"M. le Président," replies Pétain, "I will agree to anything that is necessary and effective for the saving of my country. Nothing matters to me but that."

M. Clemenceau sits down and himself draws up the agreement. He calls to General Foch and, with General Pétain and him, we read the plan: it provides for Foch's orders taking effect on the English and French Armies before Amiens.

This is obviously not enough, and, at the suggestion of Marshal Haig, supported by General Pétain, M. Clemenceau makes a correction and substitutes for the words before Amiens (devant Amiens) the words on the Western Front (sur le front occidental).

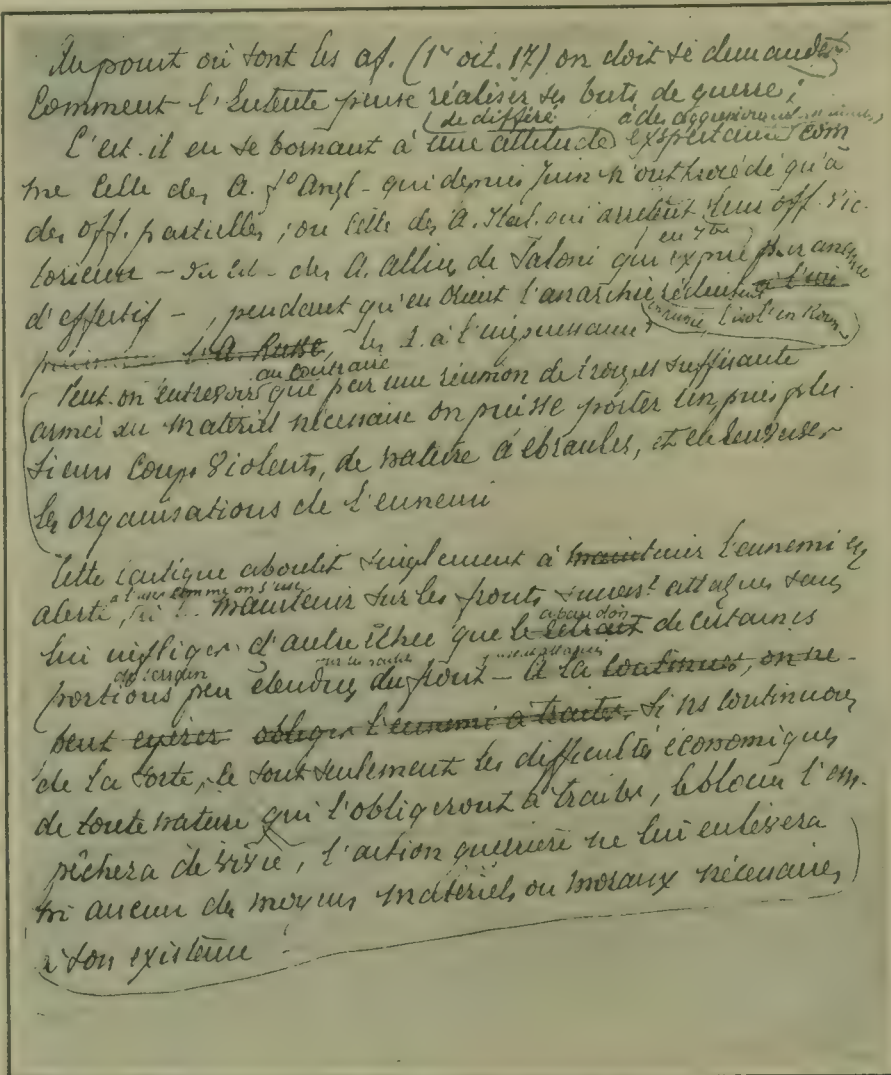
Lord Milner and Haig, who are consulted, ratify the change. The President of the Republic approves. I am asked to make two copies of the text, which I do, after having altered in the draft the word occidental to ouest, at the request of one of the parties.

M. Clemenceau says to me, laughingly: "To pay you, I'll make you a present of the draft."

Lord Milner and M. Clemenceau sign. The President of the Republic says:

"I believe, gentlemen, that we have done good work for Victory."

And with those words the historic sitting ends.



A PAGE FROM FOCH'S WAR NOTE-BOOK, WRITTEN SIX MONTHS BEFORE HE WAS APPOINTED GENERALISSIMO OF THE ENGLISH AND FRENCH ARMIES ON THE WESTERN FRONT: A SOUVENIR GIVEN BY THE MARSHAL TO M. LOUCHEUR, WHO WAS THE FRENCH MINISTER OF MUNITIONS IN 1918.

As the article on this page shows, M. Loucheur had much to do with the appointment of Foch as Generalissimo on the Western Front.

goes from one group to the other, and stops for a moment before M. Clemenceau, who questions him. Foch exclaims:

"The hour has come when we must not lose another fifty centimetres of territory. We must cling to our ground and die there." Remember September 1914."

He comes and goes. He recalls a comparison he made to me on the evening of the 24th, as to Haig and Pétain ["I would compare the situation with that of a two-leaved door. The door has been forced open. Each of the two Generals is now behind his particular leaf, not knowing who should be the first to push in order to reclose the door.] saying:

"The enemy has struck at the very junction of the two leaves of the door. He has thrust them back on Haig and Pétain. A new force must bring these leaves together again."

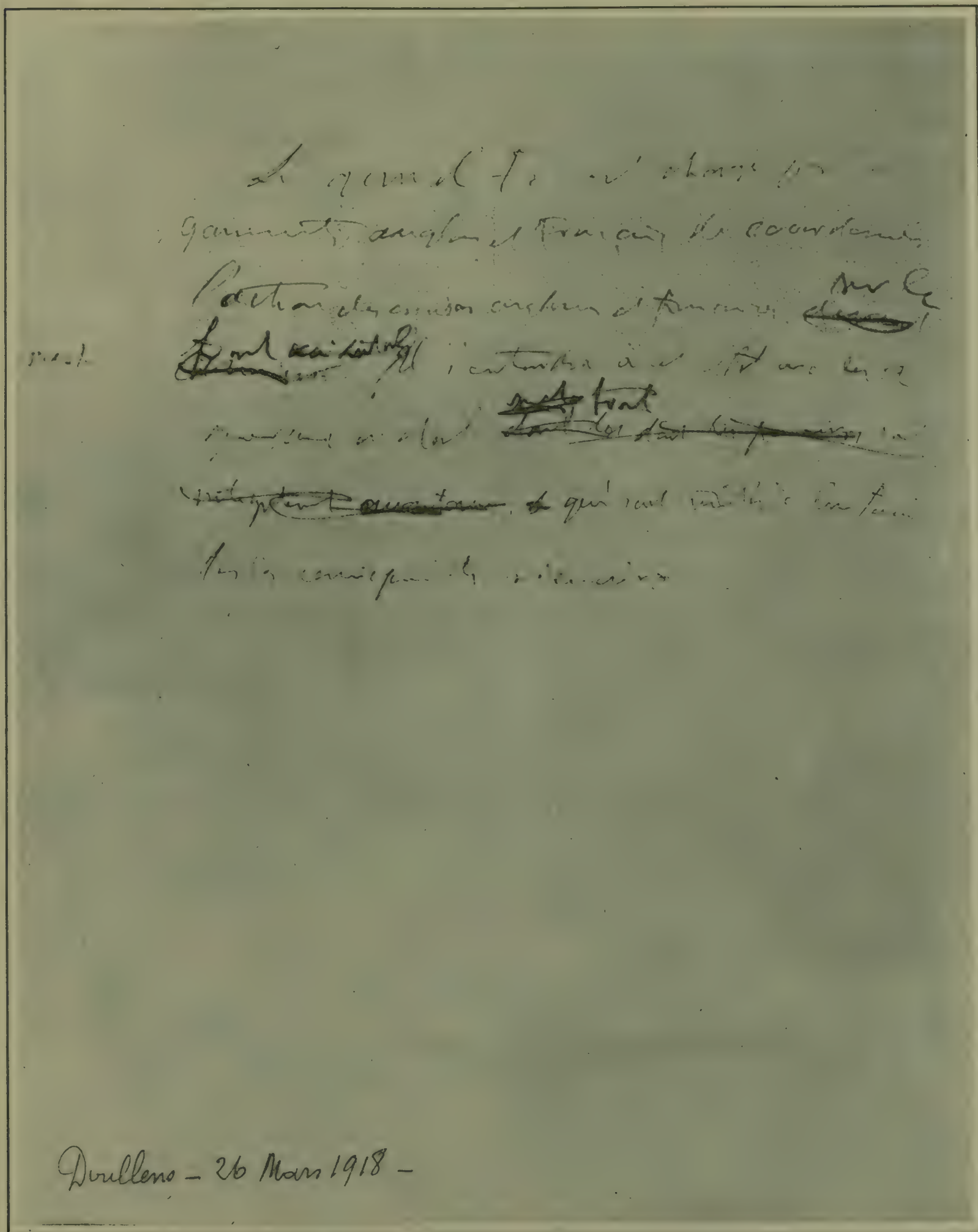
And then he jerks out:

"And, above all, we must not show the troops a line of retreat, or there will be a tendency for them to scurry back along it."

It grows colder. Foch is magnificently full of vigour and high spirits. Pétain retains his serenity, his calm confidence. Both give an impression of power and security.

It is noon. Lord Milner arrives, accompanied by General Wilson. He goes up to see Marshal Haig again, after having exchanged a few words with M. Clemenceau, who tells me that Milner has fully realised the gravity of events.

THE DOCUMENT THAT BROUGHT VICTORY TO THE ALLIES.



"General Foch is instructed by the English and French Governments to co-ordinate the action of the English and French Armies on the Western Front. He will act in concert with the 2 Generals-in-Chief, who are invited to furnish him with all the necessary information."

FOCH MADE THE GENERALISSIMO OF THE ALLIES ON THE WESTERN FRONT: THE DRAFT OF THE MINUTE
 DRAWN UP BY M. CLEMENCEAU AT DOULLENS, ON MARCH 26, 1918.

On the opposite page there is told the dramatic, yet simple, story of the meeting at Doullens which resulted in the appointment of Foch as Generalissimo of the English and French Armies on the Western Front. As is noted there, M. Clemenceau drew up the minute with his own hand. As originally written, the document read (translated): "General Foch is instructed by the English and French Governments to co-ordinate the action of the English and French Armies before Amiens. He will act in concert with the 2 Generals-in-Chief, who are invited to furnish him

with all the necessary information." At once it was seen that this was not enough, and, at the suggestion of Haig, supported by Pétain, M. Clemenceau substituted for the words "before Amiens" "on the Western Front" (*sur le front occidental*). While he was copying the draft, M. Loucheur altered the word *occidental* to *ouest*, at the request of one of the parties. These changes can be seen in the manuscript—the change from *devant Amiens* to *sur le front occidental* in the third and fourth lines of the draft; and *ouest*, which replaced *occidental*, in the left margin.



THE WORLD OF SCIENCE.



A "STOWAWAY" WITH A CARGO OF ORANGES FROM JERUSALEM!

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE other day a box was brought to me containing, I was told, a strange lizard. Wondering what it would prove to be, my very first glance gave me a thrill of pleasure. It was a lizard right enough, but of that singularly interesting kind known as a "Gecko"—one of the most remarkable as well as one of the most ancient types of the lizard tribe (Fig. 1). It had come, as a stowaway, with a consignment of oranges from Jerusalem, and proved, on closer examination, to be an example of the species known as *Tarentola mauritanica*, or the "Flat-toed gecko." In coloration it presented an indescribable mixture of various shades of grey, delicately blended, and relieved by small tubercles of a soft rich yellow. Even the eye was of the same general coloration as the body, though the grey was diluted till it was almost white, save for a dark vertical slit formed by the pupil.

Those of us who live in northern latitudes can know nothing of geckoes save what can be learned from books, or museums, or zoological gardens. But go no further south than Spain and Portugal, and from thence you may travel the world over, save the extreme south of South America, and you will find geckoes wherever the conditions are suitable; and they are varied enough, for these creatures are to be seen in sandy wastes as well as in green glades.

Having regard to their extensive geographical distribution, and to what we know of other animals with a like range, one need not be surprised to find that this curious group of lizards is represented by about three hundred species. And again, having regard to the fact that they have established themselves in such widely different environments, it is not surprising to find that they present widely different forms; yet all are what we may call variations of the

bark of a cork-tree, or even clinging to the wall of a living-room. Try and catch one. In a flash it has gone, but you will find it again a foot or so away to the right or left, or a bit higher up. Try again, and the same result follows. You do not see it move; it just vanishes and reappears. If you find one first in a living-room you may at last drive it up to the

by a transparent horny lens, like a watch-glass—hence the snake-like, stony stare, for snakes also have no eyelids. The pupil of the eye is also peculiar, for, as I have already mentioned, it takes the form of a vertical slit. This, however, is true only during daylight, for when twilight comes these little animals are speedily roused into activity, when

the pupil opens and becomes round to gather in as much light as possible.

The geckoes furnish some striking examples of protective coloration. Doubtless the most perfect of all is that of the Fimbriated gecko of Madagascar. Herein the solid appearance of the body is broken up by great irregular blotches of dark grey and white, harmonising perfectly with the colour of the bark and the patches of lichen encrusting the trees to which it clings, motionless, during the day. To complete the harmony, the tail is extremely broad, and flattened so as to blend insensibly with the tree. The eye,

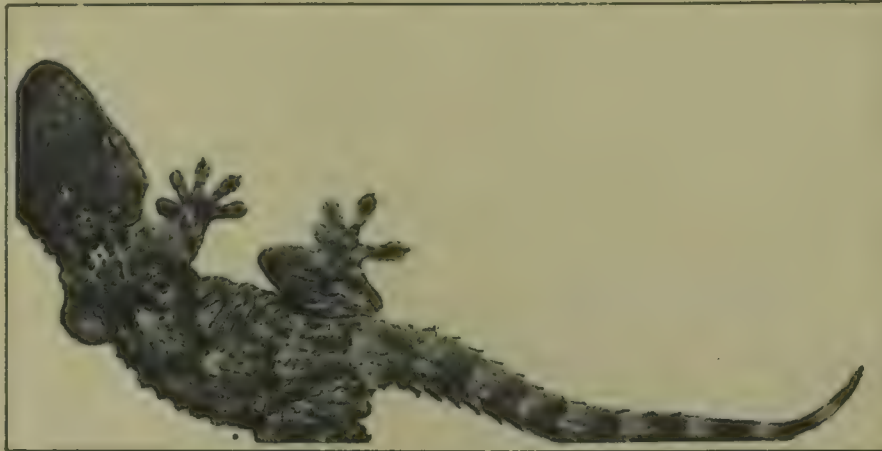


FIG. 1. THE JERUSALEM GECKO IN THE CORNER OF ITS BOX: A TYPICAL SPECIMEN—SHOWING THE CURIOUS TOES (ONLY TWO BEARING CLAWS).

This little Gecko had to be photographed in the box in which he came, and would insist in keeping to one corner. But the curious character of the toes can be plainly seen. Only the third and fourth toes bear a claw. It is one of the commonest species in southern Mediterranean countries. In captivity it must have a variety of insect food, water sprinkled to form drops, and crevices to hide in.

very ceiling—and what then? Its next move will be along the ceiling itself, about which it slides with the effortless ease of a fly. And it can slither over a window-pane with precisely the same swiftness. How is it done?

If you have the good fortune at last to catch one, and will examine its feet (Fig. 2), you will discover the solution of the mystery. For the under-surface of each toe will be found to be "splayed out," and crossed transversely by numerous fine lines. These lines, a little examination will show, are formed by the edges of thin scales. The pressure of the foot on a smooth surface causes the scales, or *lamellæ*, to spread apart, driving out the air between them. Partial retraction brings them back to their original position and at the same time produces little vacua. These elastic pads, in short, act very much like the rubber discs one uses to fix an anti-glare strip of celluloid to the wind-screen of one's car. These *lamellæ* differ in their form in different genera, and sometimes they are supplemented by a hair-like fringe, or a fringe of small tubercles, or granules. Furthermore, sharp, curved claws above the flattened disc-like surface of the toes afford a sure grip where rough surfaces like bark have to be climbed. If one of these little creatures be placed on the hand, for they are quite harmless, a feeling of "stickiness" is produced by the action of the *lamellæ*, but no adhesive substance is really present. Such species as live in sandy wastes have normal lizard-like toes.

Geckoes present yet another peculiarity not seen in ordinary lizards. And this concerns the eye, for it has no movable eyelid, the surface being protected

which is extremely large, is marked by zigzag curved lines of chestnut-red on a white ground, a vertical pupil dividing the circle into two.

This creature stands out in strong contrast to another species living in the same forests—*Phelesuma Madagascariensis*—which is of a rich verdigris green, enlivened with vermilion-red spots in the middle of the back and a V-shaped red bar on the back of the head. Its eyes are also vermilion red in colour. Little is known of its habits, but from its coloration and the relatively small eye, which has a round instead of a vertical, slit-like pupil, we may assume that it hunts by day, moving among the leaves instead of creeping about the bark. Of the desert-haunting species I can now say nothing; neither, from lack of space, can I say any of the things I should like to have said as to their habits. These I must discuss on another occasion.

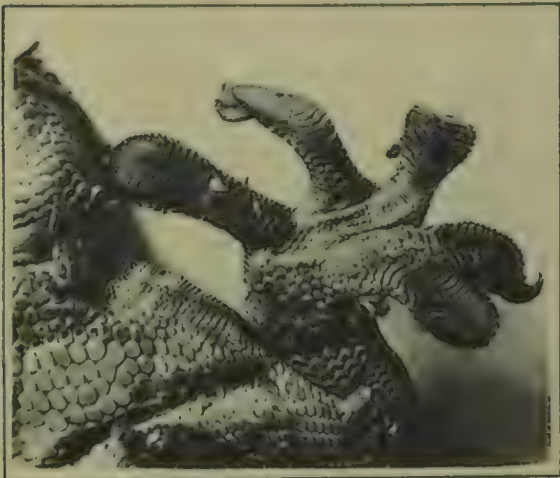


FIG. 2. HOW A GECKO CAN WALK ON A CEILING OR ON A PANE OF GLASS: THE SPLAYED FOOT, WITH TRANSVERSE SCALES CAUSING VACUA AND ACTING LIKE A RUBBER DISC AS USED TO FIX CELLULOID TO A WIND-SCREEN.

This foot of a Gecko shows the transverse plates producing the vacua enabling a secure hold to be taken even on a sheet of glass. Sometimes a fringe of hair-like scales gives an added hold. Species which live in sandy wastes have toes like ordinary lizards: the history of their evolution is yet unknown.

same theme. But they are variations for the most part showing a direct relation between the structure and the habitat. For it is clear that species suited to live in forest glades cannot migrate to sandy wastes without undergoing some physical change in accordance with the changed conditions. The structural changes undergone to this end are sometimes profound, completely disguising the relationship with the more familiar species.

Let us take what we may call the typical gecko as a case in point. We have this in the little stranger from Jerusalem (Fig. 1). While obviously a lizard of some kind, in the matter of its toes—as is apparent after no more than a cursory examination—it differs conspicuously from all other lizards. And this because they are, apparently, provided with a fold of scale-covered skin on each side. It is these toes which make it a "gecko." Watch the part they play in the living animal. If you are hunting for geckoes in Spain you will be sure to find them, if you have very sharp eyes indeed, "glued down," apparently, to the

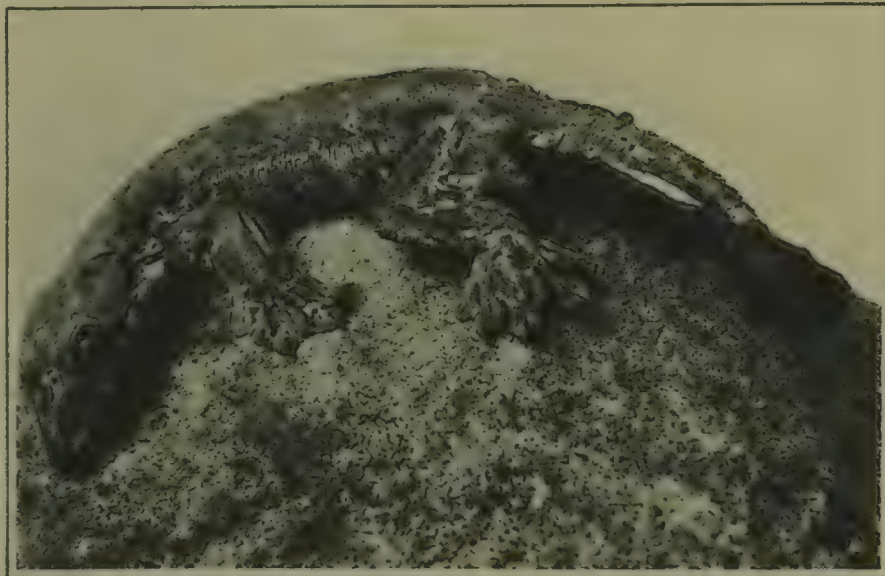


FIG. 3. A LIZARD FITTED WITH A "PARACHUTE": THE MALAYAN FLYING GECKO, WITH AN EXTENSIBLE SKIN-FOLD EACH SIDE ENABLING IT TO LEAP THROUGH THE AIR, BUT KEPT CLOSED (AS HERE) WHEN IT IS AT REST.

One of the most remarkable of the Geckoes is the Flying Gecko (*Ptychozoon homalocephalum*), of the Malay Archipelago. It has webbed feet, with "suckers" under the toes, and a fold of skin on each side of the body, which can be stretched out to form a sort of parachute, enabling the animal to take flying leaps through the air. The tail is similarly provided with a lateral web to afford an increased surface when in mid-air. When seen at rest the skin-fold stretched between the fore and hind limbs is pressed close to the body.

THE WORLD OF WOMEN: A PAGE OF PERSONALITIES.



PRINCESS MARY AT CAIRO MUSEUM, WITH M. LACAU, DIRECTOR OF ANTIQUITIES.
Princess Mary Viscountess Lascelles spent a long time in the Museum at Cairo, on March 16, before leaving, with Lord Lascelles, for their trip up the Nile. She was particularly interested in the Tutankhamen treasures. M. Lacau, Director of the Department of Antiquities, escorted her through the Museum. Later, she visited Luxor and the Valley of Kings.



THE DUCHESS OF BEDFORD LEARNING TO FLY HER OWN AEROPLANE.
The Duchess of Bedford, who is sixty-two, is learning to fly her own aeroplane, under the tuition of Captain C. D. Barnard (seen in the photograph), who has piloted her for many thousands of miles. The instructional flights are made from the grounds of Woburn Abbey, the Duke's seat in Bedfordshire.



MRS. VIRGINIA WOOLF.

Mrs. Virginia Woolf has been awarded the prize given annually by the Comité Fémina for the best English novel, for her book, "To the Lighthouse." She is the wife of Mr. Leonard Woolf, with whom she conducts a publishing business.



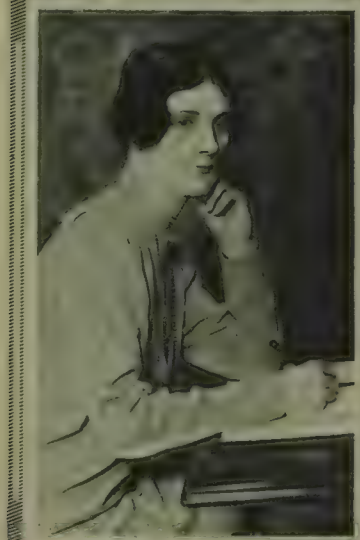
MISS STORM JAMESON.

Miss Storm Jameson (Mrs. G. P. Chapman) is the author of "The Lovely Ship," one of the three books submitted by the English Committee to the Comité Fémina for the annual prize award. She is managing director of a publishing firm—A. A. Knopf, Inc. (London).



MISS STELLA BENSON.

Miss Stella Benson (Mrs. J. C. O'G. Anderson) was the third novelist selected for the final award of the Comité Fémina prize. Her book, recommended by the English Committee, was "Goodbye Stranger." She has travelled much in Europe, America, and China.



MISS ENID LAPHORN.

Miss Laphorn is the prospective Liberal candidate for Parliament for the Hitchin Division. She is the elder daughter of Mr. and Mrs. T. H. F. Laphorn, of Portsmouth, and helped her father when he contested a seat there some years ago.



LADY BAILEY.

After reaching Cairo on a "lone" flight from England to the Cape, Lady Bailey was forbidden by the authorities to fly alone over the Sudan, owing to the dangers in the event of a forced landing. Flight-Lieut. Bentley arranged to accompany her.



MISS EVELYN SPOONER.

Miss Spooner was one of the lady owner-pilots introduced to King Amanullah of Afghanistan at Croydon Aerodrome. She arrived in her "Moth" aeroplane, in which last year she flew to Venice to see the Schneider Trophy race.



MISS WINIFRED BROWN.

Miss Brown talked with King Amanullah at Croydon. She afterwards piloted the machine involved in the accident at Dukinfield, where the landing field was too small, and the aeroplane crashed into a wall, killing a boy and injuring other children.



Mlle. PAULETTE POULBOT.

Mlle. Poulbot is a young Parisian artist who, though only fifteen, has made a reputation with her paintings, one of which has been hung in the Salon. She is here seen at work in her Paris studio.

THE Hon. Lady Bailey, whose plucky flight from England to Africa has aroused so much interest, is the only daughter of the fifth Baron Rossmore, and was formerly known as the Hon. Mary Westenra. Her marriage to Sir Abe Bailey, Bt., as his second wife, took place in 1911. She has two sons and three daughters.

WHEN the King of Afghanistan visited Croydon Aerodrome on March 21, he was much impressed by the fact that many women now fly their own machines. Two lady owner-pilots were presented to him—Miss Winifred Brown, who had flown from Manchester on the previous day, and Miss Evelyn Spooner.

BOOKS OF THE DAY.

NAVAL matters have been a good deal to the fore of late—what with the *Royal Oak* affair, King Amanullah's visit to Portsmouth, the approaching fleet display for his benefit at Portland, the Gibraltar "exercises," and a forthcoming exhibition of Nelson relics. I have accordingly decided to hold a little "naval review" of my own, assembling a squadron of literary craft which, among them, touch at many a port famous in our sea story, describe memorable voyages, or discuss problems of a maritime empire.

Nelson's career was closely associated on several occasions with that of a brother officer recorded in "THE

Some bygone quarrels among naval officers are recalled in "A WAYFARER IN THE WEST INDIES." By Algernon Aspinall. With nineteen illustrations and end-paper Map (Methuen; 7s. 6d.), an attractive volume just added to a well-known series of travel books. One chapter is entitled "With Nelson in the Leewards," and, having mentioned "his marriage to the widow Nisbet in Nevis, on March 12, 1787," the author continues—

It was in this harbour that Nelson had his memorable dispute with Captain Moutray, Commissioner of the Dockyard, as to who was senior officer on the station. This dispute was soon settled by Nelson ordering the Commissioner's broad pennant flying from the main top-gallant masthead of H.M.S. *Latona* to be struck. To show, however, that he bore Moutray no ill-will, he dined with him that night, and the two became fast friends. . . . A similar argument on the same spot thirteen years later—in 1798—was attended with fatal results. Lord Camelford . . . claimed to be senior officer during the absence of Commodore Fahie, of H.M.S. *Perdrix*. As such he gave an order to Mr. Peterson, "first" of that vessel, to patrol the harbour on the night on which a ball was to be given. . . . Peterson claiming that he was Camelford's superior officer, refused to obey, and went to his quarters to dress for the ball.

To abbreviate the story, Camelford shot Peterson dead, was tried by court-martial, and was honourably acquitted. He was himself destined to a violent death, being killed in a duel near Holland House, Kensington.

I turn now to a book which gives interesting glimpses, from the French side, of the struggle with France at the end of the eighteenth century, and of the American War of Independence. Among the French aristocrats who fought to establish "the great republic of the West" was the author of "THE MEMOIRS AND ANECDOTES OF THE COUNT DE SEGUR." Translated by Gerard Shelley. With fifty-seven illustrations (John Hamilton; 15s.). The "enemy point of view" of that period, like that of Germany to-day about the Great War, is very illuminating.

"The three first Frenchmen of rank [writes the Count] to offer their swords to the Americans were the Marquis de La Fayette, Vicomte de Noailles, and myself." The Count was immensely impressed with General Washington, of whom he gives an admiring character-sketch, as well as with the ladies of Boston. At other stages of his career, he was Ambassador to Frederick the Great, to Poland, and to Catherine the Great of Russia, and his pen-portraits include Louis XV. and XVI., Marie Antoinette, Napoleon, Voltaire, Rousseau, and Kosciusko. He had some experience of British men-of-war, in an action with H.M.S. *Hector* and other seafaring adventures.

Although the Count survived the First Empire and lived on into the Restoration period, his reminiscences end with the outbreak of the French Revolution, and an intimate talk with Marie Antoinette just after the fall of the Bastille. The subsequent Terror and the Napoleonic era are recalled by several chapters in "ROMANCES OF HISTORY." By H. Greenhough Smith, author of "Odd Moments; Essays in Little" and "Stranger Than Fiction," and Editor of the "Strand Magazine." With Frontispiece (Newnes; 2s.). Among the "romances" is that of Mme. Tallien, who tamed a monster and caused him to denounce Robespierre. "If Helen's face [we read] had launched a thousand ships, Theresia's face it was that had inspired the deed that won the liberty of France. It was her lover's knife that killed the Terror." To the same period belong the stories of Georges Couthon, "the Panther of the Terror"; of Adam Lux, the lover of Charlotte Corday, who deliberately followed her to the scaffold; of the Chevalier de Bruslard, the "gadfly" who kept Napoleon in constant fear of assassination; and of the versatile Vidocq (1775-1857) in turn criminal, galley-slave, pirate, police spy, and entertainer.

Mr. Greenhough Smith is a past-master in the art of investing tales of fact with the glamour that belongs to fiction, not because fiction is stranger than truth, but because it is usually better told. His nine romances-in-little are gems of vivid narrative. Nor is there any lack of the seafaring element, which occurs in Vidocq's career and also in that of William Lithgow, an adventurous Scot whom the author has rescued from oblivion. In 1609, aged twenty-six, he set out on his travels that led him, after many perils and sufferings, to torture by the Spanish Inquisition. The Navy of James I. figures more than once in his story—first a squadron at Malaga, under Sir Robert Mainsell in the *Lion*, and later the *Vanguard*, which brought him home from Spain after his release.

A celebrated contemporary of Lithgow is the subject of a new literary portrait in that excellent gallery of great navigators, the Golden Hind Series—namely, "SIR WALTER RALEIGH." By Milton Waldman (general editor of the series). Illustrated (Lane; 12s. 6d.). Among the illustrations, by the way, is Raleigh's map of Guiana, similar (though inverted) to one lately reproduced in our pages as a "lot" in a coming auction sale. This admirable volume—a happy combination of good writing and fine production—forms a worthy companion to Mr. E. F. Benson's "Drake" (in the same series), which was noticed on this page some months ago. Every age needs the story of the past told afresh in its own style, and

nothing could be better for their purpose than these new memoirs of Elizabethan sailors, by distinguished writers, combining literary charm with historical accuracy based on the latest research.

Those who like to follow the doings of the old sea-dogs in their own words must not omit to read "A CRUISING VOYAGE ROUND THE WORLD." By Captain Woodes Rogers. With Introduction and Notes by G. E. Manwaring, F.R.Hist.S. With eight half-tone Plates (Cassell; 12s. 6d.). This is a volume in the new Seafarers' Library, of which the author is general editor, and is a reprint of the captain's journal, published first in 1712, a few months after his return from a successful privateering expedition. During the voyage, which took him round Cape Horn, across the Pacific, and home round the Cape, he captured many prizes, and found on Juan Fernandez "a Man cloth'd in Goat-Skins," who proved to be the marooned mariner, Alexander Selkirk, later to be immortalised in Cowper's poem, and the original of Defoe's "Robinson Crusoe." The famous Captain William Dampier accompanied the expedition as "pilot for the South Seas." Woodes Rogers himself afterwards became Governor of the Bahamas, and died at Nassau in 1732. In a long introduction Mr. Manwaring gives the first full story of this great seaman's career. The journal itself, with its objective simplicity and touches of humour, makes delightful reading, and gives a wonderful picture of life at sea in Queen Anne's time.

Later on, I hope to review a second squadron of kindred books, including "THE PACIFIC: A FORECAST." By Lieut.-Col. P. T. Etherton and H. Hessel Tiltman. Illustrated (Benn; 12s. 6d.), discussing ominous signs of a future world conflict. The fact that the Fiji magistrate recently went to the Solomon Islands, to try prisoners accused of the October murders, renders topical "IN THE ISLES OF KING SOLOMON." An Account of Twenty-five Years among the primitive Solomon Islanders. By A. I. Hopkins. Illustrated. (Seeley, Service; 21s.), and "A VAGABOND IN FIJI." By Harry L. Foster. Illustrated (Lane; 12s. 6d.). Two notable works of wide geographical scope are "HUMAN MIGRATION OF THE FUTURE." A Study of the Causes, Effects, and Control of Emigration. By Professor J. W. Gregory, F.R.S., D.Sc. Illustrated (Seeley, Service; 12s. 6d.), and "FROM THREE YACHTS": A Cruiser's Outlook. By Conor



"THE SOISSONS TRINITY": FIGURES OF THE BRITISH MEMORIAL TO THE MISSING WHICH IS TO BE THE AISNE SECTOR'S EQUIVALENT TO THE MENIN GATE. The Soissons Memorial—the second of the British official memorials to the Missing of the Great War—is nearing completion at Soissons, close to the Pont des Anglais. It will comprise a screen bearing some 4750 names, and a cenotaph with the sculptured figures shown, a group called locally "The Soissons Trinity." It is the work of Messrs. E. H. Kennington and Herbert Hart.

LIFE OF ADMIRAL CORNWALLIS." By G. Cornwallis-West. Illustrated (Robert Holden and Co.; 30s.). This is the first memoir of a great sailor, hitherto unduly neglected, and is of surpassing interest, not only as a personal record, but as a picture of life in the Navy during Napoleonic times. It ranks among the best historical biographies of recent years. "Billy Blue," or "Billy-go-tight," as Cornwallis was dubbed, served in the East and West Indies, saw much fighting, and in 1805 "hoisted his flag on board the *Ville de Paris* as Commander-in-Chief of the Channel Fleet, which he joined off Brest on July 7." Thereafter, of course, he took a leading part in the operations that led up to the triumph of October 21. "But for a quite trivial circumstance," says a note on the cover of the book, "in the few days preceding the battle of Trafalgar, the winner of that epic fight would not have been Nelson, but his senior officer, Admiral Cornwallis."

Exactly what that "trivial circumstance" was I have so far failed to discover from the relevant chapters, for the point does not seem to be brought out quite in the same way, though it is made evident that Cornwallis had ill-luck in his own efforts to bring the enemy to action. "The Admiral [we read in a letter written by Captain Whitby just after the battle] grieves much over the death of Lord Nelson. Never a word or thought of envy for his glorious victory, only a deep regret that they did not meet and speak in August last when they might have." On Aug. 15, Nelson, in his homeward pursuit of Villeneuve from the West Indies, had joined the Channel Fleet, and, owing to his ill health, had by Admiralty instructions been at once sent home in the *Victory*. A few weeks later, he was sent out again to replace Admiral Calder.

Letters from Nelson to Cornwallis show that the two Admirals were on affectionate terms. Nelson had special cause for gratitude to his friend, who five years before had brought him home in the *Lion* from the West Indies "desperately ill and invalided," and "nursed him back to health." On Dec. 30, 1804, Nelson wrote to him from aboard the *Victory*: "I always feel happy in hearing from you, for I never never shall forget that to you probably I owe my life, and I feel that I imbibed from you certain sentiments which have greatly assisted me in my Naval career." In a foreword to the book Earl Beatty says: "Major Cornwallis-West has performed a public service . . . and I commend his pages to those who take pride in the history of our country and in the Navy."



THE FOUR-HUNDREDTH ANNIVERSARY OF THE DEATH OF ALBRECHT DÜRER: THE CELEBRATED GERMAN "PICTORIAL MORALIST AND THINKER."

That remarkable German painter and engraver, Albrecht Dürer, was born at Nuremberg in 1471 and died in 1528. The four-hundredth anniversary of his death will be celebrated at Nuremberg in April. It has been written of him: "Dürer is the culminating point of Mediaeval German art, with its perfections and limitations, its gloomy traditions and fantastic crudities. Less purely the artist than Holbein, Dürer was the great pictorial moralist and thinker at a time when Germany was suffering the first pangs of the Reformation."

O'Brien. With Portrait. (Edward Arnold; 10s. 6d.). This particular "cruiser," by the way, has not quite the tonnage of the *Tiger*, being, in fact, not the craft but the skipper, who was the first man to sail a twenty-ton yacht round Cape Horn, as told in his previous work, "Across Three Oceans." Three seems to be his lucky number. C. E. B.

Colour
Glories
of the
Canyons:
Nature's
"Babylon";
and the
World's
Greatest
Gorge.

"One hundred miles from the Grand Canyon," writes Mr. Stephen S. Johnson in the American "Country Life," "to the north, in Utah, are three of the most beautiful scenic spots of the great South West. . . . Bryce Canyon (is) named after a Mormon, Ebenezer Bryce. It is really an amphitheatre. The Geological Survey had mapped it as the Pink Cliffs. . . . One might well imagine it some Babylonian city, with towers and windows aglow."



1. "A MAGIC CITY OF TOWERS, SPIRES, MINARETS, ALL IN WONDERFUL RED, PINK, AND FLESH TINTS, WITH HERE AND THERE A CREAMY WHITE OR BRILLIANT GOLD": THE PINK CLIFFS OF THE BRYCE CANYON.



2. THE MOST STUPENDOUS GORGE IN THE WORLD: THE GRAND CANYON OF ARIZONA, ERODED BY THE COLORADO RIVER TO A DEPTH OF 6000 FT., OVER 200 MILES LONG, AND CONTAINING MANY MOUNTAINS AND LATERAL RAVINES WITHIN ITS VAST CAVITY.

NO. 1 FROM A COLOUR PHOTOGRAPH BY STEPHEN S. JOHNSON. NO. 2 FROM A PAINTING BY MARIUS HUBERT-ROBERT.

"The
Wonderland
of
Southern
Utah":
A "Rose-Red
City"
of Nature;
and a Vast
Land-Slip.

"The early morning light effects in Bryce Canyon," writes Mr. Stephen S. Johnson in the American "Country Life," "are startlingly unusual—more like the figment of a dream than actuality. Many of the formations, especially those of light colour, take on a translucent appearance resembling delicate alabaster. Bryce Canyon is an amazing and entrancing spectacle, much older than the Cedar Breaks. It has probably taken
(Continued in page 535.)



"A ROSE-RED CITY HALF AS OLD AS TIME," BUILT BY NATURE (ACCORDING TO LEGEND) FOR THE SUN-GOD'S FAIRY BRIDE :
EARLY MORNING LIGHT ON THE PINK CLIFFS OF THE BRYCE CANYON IN SOUTHERN UTAH.



■
millions of years of rain, snow, blowing sand, and action of the elements to cut it out of the Paunsaugunt Plateau." The lower picture is described as "one of the first examples of brilliant colouring which the traveler sees on his way into the wonderland of southern Utah. This is a great slip or slide, the trees in the centre being originally a part of the forest on the top of the cliff at the right—hence the name, 'Cedar Breaks.' From here there is a clear view for miles into Nevada."

CEDAR BREAKS CANYON: A GREAT LAND-SLIP, THE TREES IN THE CENTRE HAVING BEEN ORIGINALLY PART OF THE FOREST ON THE TOP OF THE CLIFF TO THE RIGHT, AFFORDING "PANORAMA AFTER PANORAMA OF SUPERB VIEWS INTO NEVADA."

COLOUR PHOTOGRAPHS BY STEPHEN S. JOHNSON.

THE "HAUNTED" SHIP THAT WOULD NOT SINK WITHOUT HER FIGURE-HEAD!



AS SHE WAS WHEN SHE REFUSED TO SINK, BECAUSE—SAYS A SAILOR SUPERSTITION—SHE WAS WITHOUT HER FIGURE-HEAD AND, THEREFORE, HAUNTED: THE SCHOONER "PRIZE."



HER FIGURE-HEAD HAVING BEEN RESTORED TO HER, "THE PRIZE" IS SUNK: THE SCHOONER "AMY" (DISGUISED AS "THE PRIZE") AFTER THE FIRST EXPLOSION ABOARD HER.



SINKING IN THE CHANNEL, EIGHT MILES OFF PORTLAND: THE SCHOONER NEARING HER END—DURING THE MAKING OF THE NEW ERA FILM, "Q. SHIPS."



THE SINKING OF "THE PRIZE": A LATER STAGE IN THE DESTRUCTION OF THE "AMY" (MASQUERADING AS "THE PRIZE," WHICH WAS SUNK OFF IRELAND DURING THE WAR).



"THE PRIZE" GOING DOWN RAPIDLY: AFTER FIRE, EXPLOSIONS, AND "A DIRECT HIT FROM A U-BOAT."

For the making of the New Era film, "Q. Ships," it was decided to sink the schooner "Amy," which, for the purpose, masqueraded as "The Prize," a trader actually sunk off Ireland during the war. Thrice it was sought to sink her—by setting fire to her oil-saturated, sails and decks; by explosions; and by "a direct hit from the attacking U-boat"; and thrice she refused to go down. Questioned, old sailors said that it was because her figure-head had

(Continued opposite



THE END OF A GALLANT SHIP: "THE PRIZE" GOING DOWN ABLAZE, CARRYING HER FIGURE-HEAD WITH HER.

been removed, making her a haunted ship. As a result, the figure-head—a woman carrying a bunch of flowers and possessing a lucky squint!—was set in place again. Then a fourth attempt was made, and it succeeded; a destroyer shelling her. Eight film cameras recorded the events; and four other vessels were "engaged"—a tug from which the Director gave his orders; a motor-boat; a "demolitions ship" for the sinking party; and a "U-boat."



THE FIGURE-HEAD OF "THE PRIZE" RESCUED AFTER THE SINKING—"A WOMAN CARRYING A BUNCH OF FLOWERS."

AT HOME AND ABROAD: PICTORIAL RECORDS OF MEMORABLE EVENTS.



A HISTORIC DANISH CHURCH HALF DEMOLISHED BY A FALL OF CLIFF: THE REMAINS OF HOJRUP CHURCH AFTER THE RECENT LANDSLIDE.

The famous church of Hojrup, built in 1169, on the island of Sjælland, has long been threatened by the erosion of the sea into the chalk cliffs on which it stands. The last service was held in it in 1916. Steps taken to preserve it were too late, for the other day the foundations gave way and half the church, including the choir, collapsed. Only the tower and part of the nave remained standing.



POLITICAL AGITATION IN RUMANIA: A GREAT PARADE OF 50,000 PEASANTS IN BUCHAREST, DEMONSTRATING AGAINST THE LIBERAL GOVERNMENT.

The National Peasant Party in Rumania, headed by Dr. Maniu, recently held a great demonstration against the Liberal Government. On March 18 fifty thousand peasants from all parts of the country paraded through Bucharest. They appealed to the Council of Regents to remove the Liberal Cabinet, and the Regents' reply is to be announced at Alba Julia on April 22.



KING AMANULLAH AND QUEEN SURAYYA AT OXFORD.

The King and Queen of Afghanistan motored to Oxford on March 23, and King Amanullah was given the degree of D.C.L., by diploma, at a ceremony in the Sheldonian Theatre. They then visited the Bodleian, where the King was interested



THE KING AND QUEEN OF AFGHANISTAN AT OXFORD: THE ROYAL PARTY AT MAGDALEN, WITH THE PRESIDENT, SIR HERBERT WARREN, AFTER KING AMANULLAH (SEEN IN D.C.L. ROBES) HAD RECEIVED HIS DEGREE.

in some Persian and Afghan books, and were entertained at lunch in Wadham Hall by Lord Birkenhead, High Steward of the University. Later, they visited several Colleges, including Exeter, Christ Church, Magdalen, and All Souls.



THE TERRIBLE RESERVOIR DISASTER NEAR LOS ANGELES, IN WHICH SOME 400 PEOPLE PERISHED: AN AIR VIEW OF THE ST. FRANCIS DAM AFTER ITS COLLAPSE.

At 1 a.m. on the morning of March 13, the dam of the St. Francis reservoir, forty-five miles north of Los Angeles, and part of an aqueduct system for that city, suddenly gave way, letting loose some twelve billion gallons of water, which swept down the San Francisquito Canyon in a devastating torrent. Of the 400



ALL THAT REMAINED OF THE DAM AFTER IT GAVE WAY, RELEASING 12 BILLION GALLONS OF WATER: THE SURVIVING PORTION OF THE STRUCTURE.

inhabitants of the valley, only a handful escaped. On the following day 246 bodies were recovered. Hundreds of houses were destroyed, and the material damage was estimated at over £2,000,000. The dam, which cost £600,000, was completed only last spring. It was 650 ft. long, with a maximum height of 205 ft.

THE KING OPENS THE NEW LLOYD'S: ON THE SITE OF A ROMAN BASILICA.



SURRENDERING TO THE KING THE CITY SWORD WHICH WAS GIVEN TO LONDON BY QUEEN ELIZABETH WHEN SHE OPENED THE ROYAL EXCHANGE IN 1571: THE LORD MAYOR PERFORMING THE CUSTOMARY CEREMONY AT TEMPLE BAR.



THE ARRIVAL OF THEIR MAJESTIES: AT THE ENTRANCE TO THE MOST MAGNIFICENT SUCCESSOR TO THE LITTLE COFFEE-HOUSE, ON TOWER HILL, IN WHICH THE ENTERPRISE HAD ITS BEGINNING.



THE KING OPENING THE NEW LLOYD'S: HIS MAJESTY MAKING HIS SPEECH—"IT IS THE ORGANISED SYSTEM OF MARINE INSURANCE WHICH HAS TRANSFORMED OVERSEAS TRADE FROM A DARING AND HAZARDOUS SPECULATION TO THE ORDERLY AND SMOOTHLY-WORKING EXCHANGE OF COMMODITIES ON WHICH MODERN CIVILISATION DEPENDS."

On March 24, the King, who was accompanied by the Queen, opened the new Lloyd's building in Leadenhall Street, the foundation-stone of which he laid three years ago. At Temple Bar, the ancient ceremony of admittance to the City of London took place, and the Lord Mayor surrendered the famous "Pearl" Sword, which, in accordance with custom, the King returned with the remark that it was "in safe keeping." In the course of his speech in the new building, his Majesty said: "The size and fine proportions of your new hall, its dignity of

style and skilful adaptation to the practical uses which it is intended to serve, will stamp it as a notable triumph of modern classical architecture. The builders of Roman London, who . . . erected their Basilica on this site, would see in your hall a lineal descendant worthy of the race. . . . I know that in your new home will be preserved, unimpaired, your ancient traditions and, above all, the combination of business capacity with scrupulous integrity and liberality of mind which have long made Lloyd's an example of the highest type of British commerce."

GERMAN DOGS IN GAS-MASKS: THEIR USE IN WAR—

A WHEEL
FITTED WITH
PORCELAIN FEET
RUBBED WITH
VARIOUS SCENTS:
AN APPARATUS
FOR TESTING A
DOG'S CAPACITY
TO DISTINGUISH
BETWEEN
DIFFERENT
SCENTS.



DOGS ON PATROL, TRAINED TO CRAWL /
FOUR GERMAN SOLDIERS WITH FOUR



A DESPATCH DOG LAYING A CABLE BETWEEN
RUNNING WITH A LINE PAID OUT FROM



ONG THE GROUND, LIKE THEIR MASTERS:
PATROL-DOGS, SEEN FROM BEHIND.



TWO PLACES KNOWN TO HIM: THE ANIMAL
THE CABLE-DRUM HELD BY THE SOLDIER.

CANINE PIGEON - CARRIERS AND CABLE - LAYERS.

A GERMAN
WAR DOG
EMPLOYED TO
TRANSFER
CARRIER-PIGEONS:
A SOLDIER
ATTACHING
TO IT
A BASKET
CONTAINING
A PIGEON.



THE GERMAN DOG EQUIPPED FOR "CHEMICAL WARFARE": TWO ANIMALS WITH A PATROL,
WEARING GAS-MASKS LIKE THEIR MASTERS.



A MODERN WAR DOG IN HIS GAS-MASK: A TYPICAL EXAM
AS EMPLOYED BY



PIE OF THE "DOGS OF WAR" AND THEIR EQUIPMENT
THE GERMAN ARMY.



A GERMAN SOLDIER USING A SCENT-LAYING APPARATUS: A METHOD OF MAKING A TRACK TO
BE FOLLOWED BY DESPATCH DOGS IN CONVEYING NEWS.

Dogs were employed during the Great War, for various purposes, by all the belligerents, and these photographs, illustrating a recent exhibition in Germany of this phase of the operations, show that the Germans trained and equipped their military dogs with their usual care and thoroughness. "At first," says a German writer in an article on the subject, "the dog was only used for Red Cross purposes, and even in this work he was only on trial, as it were. But the German Red Cross authorities soon discovered that in finding wounded soldiers he was quite invaluable. The despatch dog was also used in the front lines as an important factor. The dogs were trained to run between two spots which were known to them, and they did this even in the heaviest firing, and were thus able to take information to the troops at points where no human being could possibly have passed. They also carried food to outposts, and even ammunition.

tion. They could also convey carrier-pigeons, and they even learnt to lay down a telephone cable, which was specially constructed. When the enemy discovered the use the dogs were put to, and as it was more difficult to hit them on account of their speed, gas was used against them, and consequently the dogs had to wear gas-masks. The Institute of the Army Dogs at Kammersdorf has now made public all these acts of bravery on the part of German dogs, at their exhibition. Major Mest was the originator of this exhibition. He is also the inventor of the wheel with porcelain feet, which can be rubbed with various odorous substances, such as aniseed or heliotrope, and thus lay a scent, in order to ascertain whether the dog can distinguish between different scents, and identify people by them. This question has not been answered in a decisive manner as yet."

FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.



AN INDIAN AIR PORT MAKING READY TO RECEIVE GIANT AIRSHIPS: AN ENORMOUS HANGAR UNDER CONSTRUCTION AT KARACHI.

This huge hangar at Karachi, the principal air-port of India for arrivals from this country, is intended to house the giant airship now being built in England. The hangar is well on the way to completion, though many months' work will be needed before it is ready to receive, a dirigible.



THE NEW WEST AFRICAN PORT TO BE OPENED SHORTLY BY MR. J. H. THOMAS, M.P.: TAKORADI HARBOUR, ON THE GOLD COAST.

Takoradi Harbour was begun in 1923, and in 1924, when Mr. Thomas was Colonial Secretary in the Labour Government, he authorised a large increase of expenditure on it. He recently sailed, from Liverpool, to perform the opening ceremony, on April 3. A battle-ship will break the boom across the harbour.



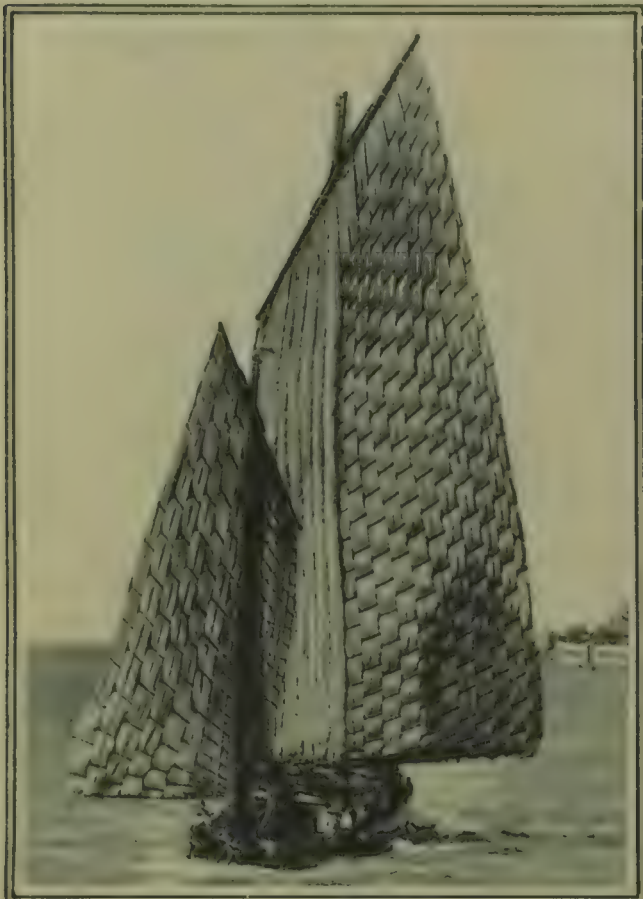
THE SIMON COMMISSION WELCOMED WITH FLOWERS: SIR JOHN SIMON (ON THE EXTREME RIGHT IN THE GARLANDED GROUP), WITH LADY STRATHCONA AND OTHERS, AT MADURA.

Sir John Simon and the members of his Commission, recently touring India to investigate political conditions, received a hearty welcome at Madura, in the Madras Presidency. The preliminary tour of the Commission has just ended, and the members arranged to embark at Bombay, for England, on March 31. They are to return to India in October.



GERMAN AIRMEN WHO RECENTLY ARRIVED IN IRELAND FOR AN ATLANTIC FLIGHT: (L. TO R.) CAPTAIN HERMANN KÖHL (RIGHT) AND BARON VON HÜHNEFELD (CENTRE); WITH HERR LOOSE (LEFT).

Captain Köhl, with Baron von Hühnefeld as his passenger, and a mechanic, flew from Berlin to Baldonnell, in Ireland, on March 26, in a Junkers mono-plane, intending to start for America on March 28, if the weather was favourable.



A CHINESE JUNK ON THE YANGTSE, WITH AN ENORMOUS SPREAD OF "CANVAS": CURIOUS SAILS LIKE MATWORK.

The description that accompanies this photograph is as follows: "A Chinese junk carrying sail of an expanse that dwarfs her cargo-laden hull. A rare sight nowadays, even in Chinese waters."



LIKE GULLIVER REVIEWING THE ARMY OF LILLIPUT: COLONEL KELLER INSPECTING TIN SOLDIERS MADE FOR THE POTSDAM GARRISON MUSEUM AS A HISTORICAL RECORD.

"A curiosity will be on view shortly in the historic town of Potsdam," says a note supplied with this illustration. "Five thousand tin soldiers are being made to represent the bi-annual review held at Potsdam, and will be exhibited in the Garrison museum."

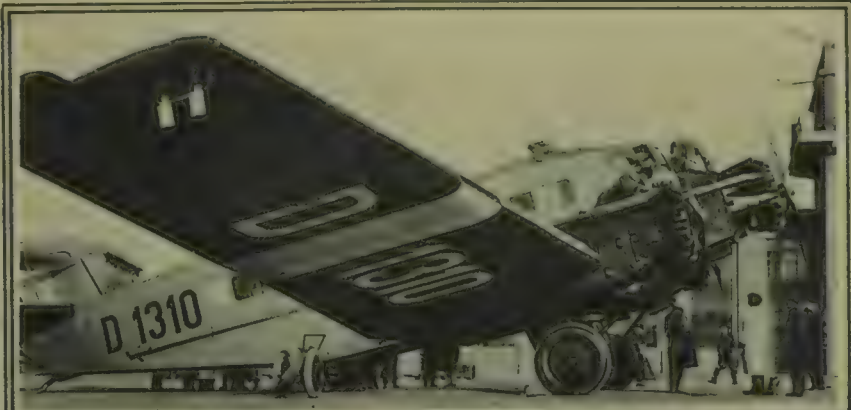
"AIRY NAVIES" OF COMMERCE: NEW TYPES OF AIRSHIP AND AEROPLANE.

DRAWING (AT FOOT OF PAGE) REPRODUCED BY COURTESY OF "AIR," THE JOURNAL OF THE AIR LEAGUE OF THE BRITISH EMPIRE.



THE AIRSHIP CHARTERED FOR GENERAL NOBILE'S NORTH POLE EXPEDITION: THE "ITALIA" (ONE OF THE ONLY TWO EXISTING ZEPPELINS, THE OTHER BEING THE "LOS ANGELES")—DURING A RECENT FLIGHT.

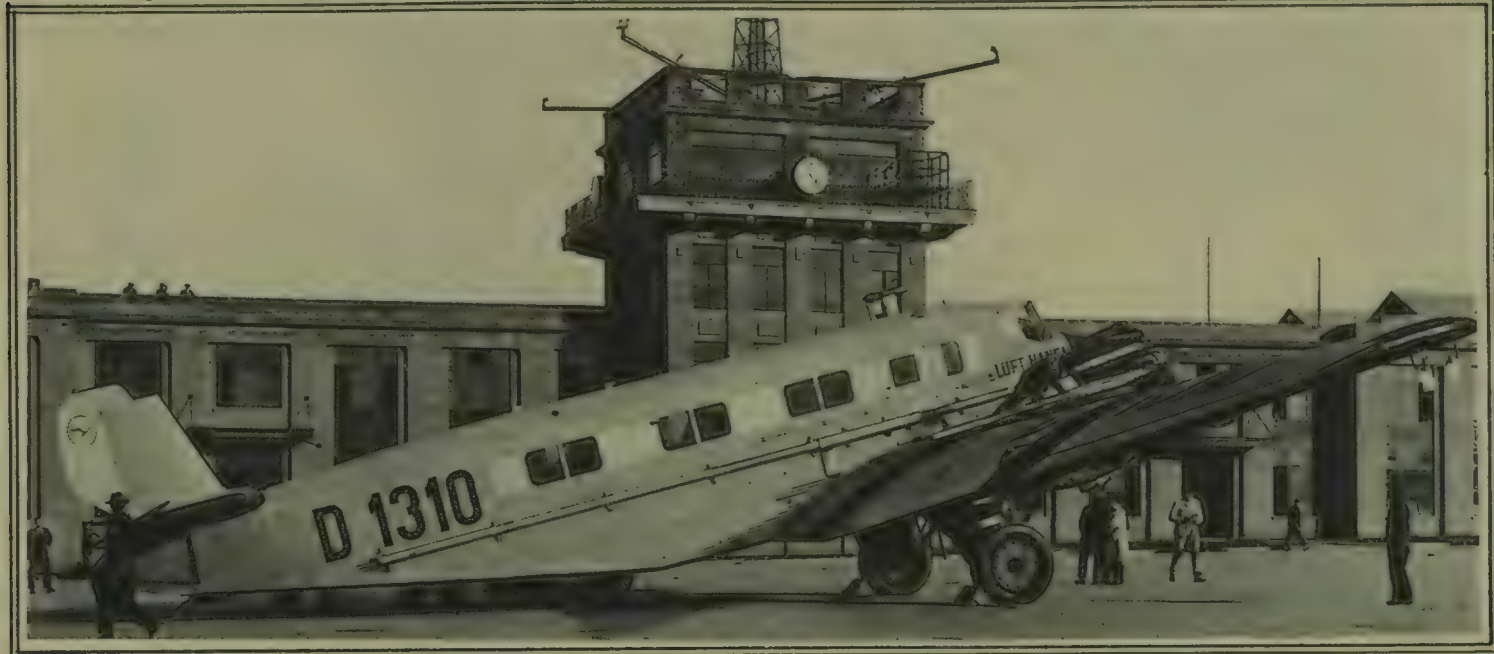
The "Italia" has been lent to General Nobile by the Italian Ministry of Marine for his Polar flight. It was stated on March 21 that she would leave Milan for Spitzbergen in about a fortnight. She is a Zeppelin, like the American airship "Los Angeles."



THE FIRST ALL-METAL GERMAN MACHINE OF THIS TYPE SEEN IN ENGLAND: A JUNKERS MONOPLANE, WITH THREE Gnome AND RHONE-JUPITER 450-550-H.P. ENGINES, GROUNDED AT CROYDON.

The big all-metal Junkers monoplane—"G 31" model—which recently arrived at the Air Port of Croydon, is the first German machine of that type to be seen in this country, and has attracted great interest.

It is the latest development of the first Junkers commercial aeroplane of 1919, and is constructed throughout of corrugated duralumin. The dimensions and other statistics are as follows: Overall span, 99 ft. 5 in.; length, 53 ft. 2 in.; height, 19 ft. 8 in.; average width of cabin, 6 ft. 8 in.; output of the three engines, 1200 h.p.; total weight, fully laden, 17,000 lb.; range without re-fuelling, 625 miles; speed, 115 m.p.h. The three engines are of the Gnome and Rhone-Jupiter type, each of 450 to 550 h.p. The aeroplane has accommodation for two pilots, one cabin boy, and twelve passengers.



THE NEW JUNKERS ALL-METAL TRIPLE-ENGINE MONOPLANE OUTSIDE THE NEW BUILDINGS AT CROYDON AERODROME: A GENERAL VIEW SHOWING THE SPACIOUS BODY, ACCOMMODATING TWELVE PASSENGERS, BESIDES THE TWO PILOTS AND A CABIN BOY.



The April number of "Air" contains "definite and exclusive information" regarding the giant German flying-boat now under construction in the Dornier Company's works on the Swiss side of Lake Constance, and expected to be completed this year. "The span of this gigantic monoplane (we read) will be approximately 158 ft., its weight, fully loaded, about 44 tons, and it will be driven by twelve engines each of 500 h.p. Parallel figures in regard to the largest British commercial flying-boat, the 'Calcutta,' are as follows: Span, 93 ft.; weight, fully loaded, about 9 tons; engine power, about 1500 h.p. The crew of Germany's new leviathan of the air will consist of nine—2 pilots, a navigator, 2 wireless operators, 2 mechanics, and 2 stewards. Seating accommodation and sleeping berths will be provided for fifty passengers."



"GERMANY'S NEW LEVIATHAN OF THE AIR": AN IMPRESSION OF THE GIANT FLYING-BOAT NOW BEING CONSTRUCTED IN SWITZERLAND, AS IT WILL APPEAR WHEN COMPLETED—A GIGANTIC MONOPLANE OF ABOUT 158 FT. SPAN, WEIGHING 44 TONS, DRIVEN BY TWELVE 500-H.P. ENGINES, AND CARRYING FIFTY PASSENGERS BESIDES THE CREW.



PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. E. GUY DAUBER, A.R.A.

Elected Royal Gold Medallist in Architecture for 1928. Past President of the Royal Institute of British Architects. A former President of the Architectural Association.



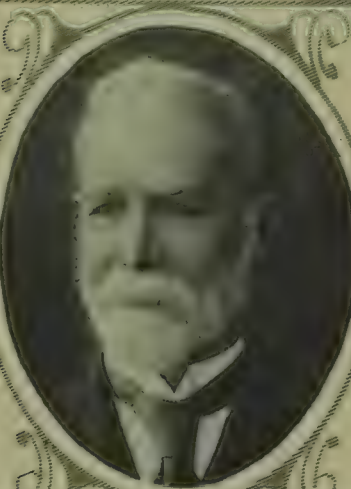
MR. LESLIE STUART.

(Died on March 27, aged sixty-four.) The famous composer of "Florodora" and other most melodious musical comedies, and of songs including "The Soldiers of the Queen."



MR. HENRY G. CHILTON.

To be Minister to the Holy See. At present Minister at Washington. Graded as a Minister-Plenipotentiary since 1924. He succeeds Sir Odo Russell.



PROFESSOR E. W. MAUNDER.

(Born, April 12, 1851; died, March 21.) Distinguished astronomer. For many years Superintendent of the Solar Department at Greenwich Observatory.



QUEEN SURAYYA OF AFGHANISTAN AS A SPORTSWOMAN: HER MAJESTY, WITH THE KING, AT A SHOOTING-PARTY IN AFGHANISTAN.



THE SPORTING QUEEN SURAYYA, TO WHOM KING GEORGE HAS GIVEN A PAIR OF GUNS: HER MAJESTY ON A SHOOTING EXPEDITION IN THE MOUNTAINS.

The King is the third figure from the left; Queen Surayya, the fourth. In her various accomplishments, her Majesty includes those of a first-rate shot, and nothing has given her greater pleasure than King George's presentation of a pair of guns, which was made almost immediately after her arrival at Buckingham Palace. The gift was a compliment at once out of the ordinary and intimate; for King George himself is one of the finest shots in the kingdom. Queen Surayya, it may be added, often accompanies her husband on shooting expeditions.



MR. SAMUEL CLOWES, M.P.

(Born, 1864; died March 26.) M.P. for the Hanley Division of Stoke-on-Trent since 1924. General Secretary of the National Society of Pottery Workers.



MR. BERTRAM GILES.

(Born, September 24, 1874; died, March 26.) Formerly British Consul-General at Nanking, where he and his wife were maltreated a year ago.



MR. PERCY G. MACKINNON.

Chairman of Lloyd's, whose new building the King has just opened. An underwriting member of Lloyd's since 1895. A former Chairman of the Salvage Association.



SIR W. B. FORWOOD.

(Born, Jan. 21, 1840; has died at Funchal.) Rendered great service to Liverpool. A founder of Liverpool Cathedral. Formerly merchant and shipowner.

Rowntree's 4/- Chocolates are supreme

ROWNTREE'S 4/- CHOCOLATES represent the last word in attractive appearance. They are supreme examples of the Chocolate Maker's art.

Furthermore, their high quality is enhanced by the novelty and variety of their centres. Rowntree experts are constantly devising new delicious centres, and as new ideas are discovered they are quickly incorporated in these assortments—thus keeping them up-to-date.



6
Famous
Assortments

4/-
per lb.

STRANGEMAN'S



4711.

The Easter Gift

The age-old custom of remembrance of friends at Easter still holds; and what more delightful way of expressing it than by an opportune gift of "4711" Eau de Cologne.

Its refreshing fragrance and old world perfume are beautifully in keeping with this season of the year.

Look for the unobtrusive but valued Hall-Mark "4711" on the Blue and Gold Label.

For nearly 150 years the leading Eau de Cologne.

Of all Chemists and Dealers in High Class Perfumes, at—

2/6, 4/9, 8/9, 14/-, 15/-, 30/- & 56/- per bottle.

4711. **Eau de Cologne**

THE FINE ART OF COLLECTING.

VI.—ART TREASURES OF GREAT BRITAIN: A FORTHCOMING EXHIBITION.

By ARTHUR HAYDEN, Author of "Bye-Paths in Collecting," "English China," "Old Furniture," etc.



It must be within the memory of many collectors and connoisseurs that there were four great exhibitions which exemplified the traditions of our race. The first exhibition started in 1889, and represented the "Royal House of Stuart." It was under royal patronage, and it had a body of experts which could not be equalled in scholarship and learning. The greatest expertise was behind this and three subsequent exhibitions—"The Royal House of Tudor," in 1890, which curiously succeeded the exhibition of the later Stuart period; then the "Royal House of Guelph," in 1891, followed by the "Victorian Exhibition," exemplifying fifty years of her Majesty's reign, from 1837 to 1887. This was followed in turn by a winter exhibition termed "The Monarchs of Great Britain and Ireland," in 1901-2.

Taking these great exhibitions as a whole, it must be admitted that, with such a fine expert committee, few things came forward unless they were especially hall-marked. Possibly the portraits were the greatest features, encompassed by the miniatures and the engraved portraits. All through the exhibitions there was shown a regard for "relics" which nowadays win little esteem. To open a page at random—"A lock of King Charles I.'s hair with inscription: 'King Charles I. of ever blessed memory when he was here in Scotland in the year 1641.'" A delightful item is "A silk pin-cushion, bearing the names of those who were martyred for king and country in



DIANA RIDING A STAG, WITH DOGS AND OTHER ANIMALS: A STATUETTE GROUP, ENRICHED WITH JEWELS SET IN ENAMEL, BY MATHEUS WALBAUM OF AUGSBURG (ABOUT 1580)—FORMERLY IN THE COLLECTION OF ALFRED ROTHSCHILD.

1746." In the centre is a white rose, and round it are the names of the "Mart. for K. and Con. 1746," being seventy-seven, some, at Tower Hill, others at Carlisle and elsewhere, for their share in the rising of 1745. (For a complete list of the names one is advised to consult the Stuart Calendar for 1888.) This cushion was lent by a gentleman of the name of Trotter.

But it must be remembered that the University of Oxford lent from the Bodleian Library Allan Ramsay's portrait of Flora Macdonald, and one must not forget—leaving relics aside as absurdities—the wonderful manuscripts and autographs then shown. It is delightful to read of the cypher from Charles I. to Ashburnham to raise £10,000 on any of the King's jewels in his custody, and to divide it equally "between Culpepper and yourself"; dated Newcastle, 1646. This was lent by the Earl of Ashburnham. It is pretty to observe Frances Teresa Stuart, Duchess of Richmond, as Britannia on medals and coins. One may recall Pepys, who says that Frances Stuart sat as a

model to John Roettier. "At my goldsmith's (February 25, 1667) did observe the king's new medal, where in little there is Mrs. Stewart's face, as well done as ever I saw anything in my whole life, I think: and a pretty thing it is that he should choose her face to represent Britannia by." It has been stated that a daughter of Sir Michael Hicks-Beach (the first Lord St. Aldwyn) sat as a new Britannia on our modern coins. The designs are not so beautiful as the Stuart coinage.

Leaving Stuart splendours and Tudor triumphs, casting aside the Victorian Exhibition, and cutting down the aftermath of "The Monarchs of Great Britain and Ireland," one may come to wonder as to what particular triumphs will be offered to the public at the forthcoming Exhibition of Art Treasures of Great Britain at the Grafton Galleries to be held under the auspices of the British Antique Dealers' Association, and to be opened on April 30 by Lord Lee of Fareham.

At the outset it may be advanced that the great and wonderful show of art does not exclude the greatnesses of foreign artistry in the complete world of craftsmanship which it embraces. The word "cosmopolitan" excludes the existence of passports in art. In our English galleries we hang the masterpieces of the world. It is not, therefore, to be thought that the term "All-British" confines itself to native art: it refers to the exhibitors.

Whatever there be of British art makes at once a great claim upon English-speaking races. Probably the great English connoisseurs who set out to make this exhibition representative will offer factors establishing the links between the art of this country and the Continent. There must always be those existent links, and the wisest judges are those who are swift to recognise at what particular moment a designer in furniture, in china, or silver, and, over an even greater area, where and at what point of time a painter was overcome by a greater influence.

Such a glorious exhibition beyond museum walls must at once seize the imagination. It represents not only the finest and greatest that is on the market before it passes to auction; it includes some of those rare examples which antique-dealers who have given their lives to selection have chosen for their own delectation—the sort of ewe lambs held in reservation. And now they come to make a "Roman holiday." The British Antique Dealers' Association has sufficient record to make such a display under particularly expert guidance worthy of the greatest traditions of British art and collecting. There are some wonderful exhibits to be shown at the Grafton Galleries. Probably they will never be seen again. It is not too much to say that they are stupendous, as exemplifying what such a great country as ours holds. It may be an unwilling thought to believe that the heritage of such a race as ours should silently pass over to strange hands. We shall give our great masters to finer keeping, as did Italy, holding the key of all the splendour that was in art, and scattering as a munificent goddess all her dreams over the civilised world.

To snatch a glimpse at treasures to be displayed, there is one Chippendale example that surpasses the "Director" in its suggestiveness, and at once becomes real in a creation. With its silver gallery, its delicacy of foliated scroll-work, and the curious suggestion of Chinese design as an after-thought in the slender legs, it must at once be recognised as an attempt by Chippendale to triumph over French models, twisting his design under Chinese influence, while yet withal trying to be a sturdy English designer. This is a table (No. 3 on page 547) possibly representing one of his greatest moments of temptation. It certainly stands as a creation out of the little atelier of St. Martin's Lane.

Of other cabinet-makers there must be recorded William Kent. He is held in derision, as being stolid. Perhaps it were better that he had stuck

to his coach-painting, and not dabbled as he did in horticulture and furniture, and even in the costume of his period. As an architect his horrible erection at the Horse Guards perpetuates his memory. Accordingly, one finds quite as a "record" a very fine piece exemplifying William Kent's style. This cabinet (No. 4 on page 547) offers exactly what one would expect from an architect who set out to fashion furniture. It represents William Kent as he exhibited himself to his contemporaries. It is a pleasing study.

For the lovers of Queen Anne style there is a fine mirror, which has a wonderful gaiety of manner in its broken surfaces, its pleasing insouciance of design, and its enthronement as the heraldic device of the Prince of Wales's feathers. It may be suggested that this is later than Queen Anne. When straying among the gallantries of snuff-boxes, one may find a portrait of Marie Antoinette, which will cause some wonder as to what such a staid and proper-looking person did at frivolous escapades and rollicking pastorals with pseudo-shepherds and shepherdesses in that gay Trianon. Perhaps the foolishness of it all may happen to be written on a snuff-box.

Among the great and fine specimens of furniture which seem superlatively represented, one may find equally

something great in the world of prints and some-

thing unknown in the world of pictures. One wonders what magical doors may open. Here is the opportunity for a fine display. We shall not be disappointed. Some of the greatest treasures in England will be shown. It is an understood thing that the antique-dealer of this country must show his best. The object is to stimulate the antiquarian into believing in his own heritage. Such a great display of works of art in furniture, porcelain, tapestry, wood-carving, miniatures, manuscripts, prints, and books may never come again. They represent a wealth which museums cannot afford to purchase.

It should be a great world of wonderment and delight. We offer a selection of illustrations, but the whole cannot yet be told.



A GERMAN GOTHIC COCONUT CUP MOUNTED IN SILVER (12½ IN. HIGH) AND DATED 1545: AN OBJECT OF EXCEEDING RARITY.

The body of the cup is carved and painted with three scenes from the life of St. John the Greater.



DIANA WITH A DOG OF GREYHOUND TYPE: AN EXCEEDINGLY BEAUTIFUL FRENCH BRONZE FIGURE, PROBABLY DATING FROM THE SIXTEENTH CENTURY, IN THE STYLE OF PRIMATICCIO AND GERMAIN PILON (28 IN. HIGH).

The photographs on this page, as also those on pages 546 and 547, are reproduced by courtesy of the British Antique Dealers' Association, and illustrate objects to be included in the Association's forthcoming exhibition of Art Treasures of Great Britain, to be held at the Grafton Galleries from April 30 to May 26.

THE CHAIR BEAUTIFUL: "GEMS" FOR THE ANTIQUE DEALERS' EXHIBITION.

PHOTOGRAPHS BY COURTESY OF THE BRITISH ANTIQUE DEALERS' ASSOCIATION. (SEE ARTICLE ON PAGE 545.)



A WALNUT CHAIR WITH TALL "SPOON" BACK DELICATELY CARVED WITH STRAPWORK AND FOLIAGE: AN ITEM IN THE FORTHCOMING EXHIBITION OF ANTIQUES AT THE GRAFTON GALLERIES.



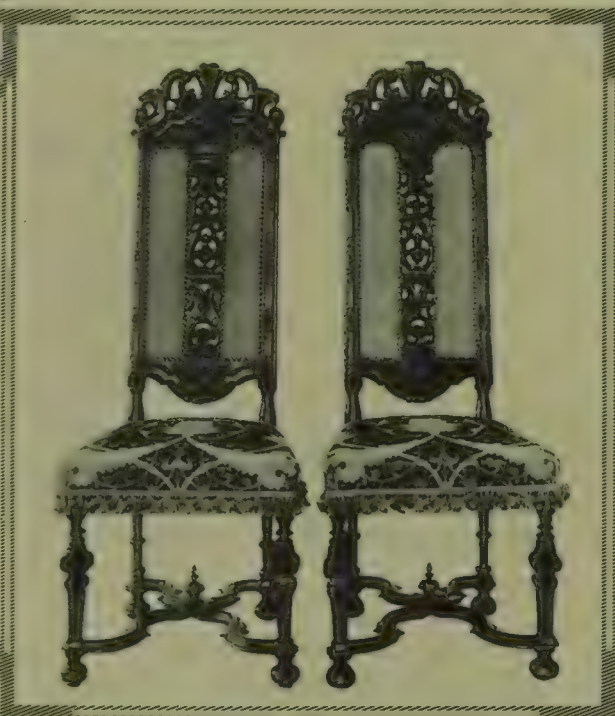
A TYPE OF SEAT DATING FROM DAYS WHEN CHAIRS WERE UNCOMMON ARTICLES OF LUXURY: AN ANTIQUE STOOL.



A GEORGE I. "SPOON" BACK CHAIR OF MAHOGANY WITH A FINE SHELL TOP AND SEAT COVERED WITH OLD NEEDLEWORK: ONE OF A SET OF SEVEN CHAIRS AND A SETTEE.



A PAIR OF JAMES II. CHAIRS WITH CANE AND OPENWORK WALNUT BACKS, ON "X" STRETCHERS: FINE EXAMPLES OF THE LATER STUART PERIOD.



CHIPPENDALE MAHOGANY CHAIRS CARVED IN SUPERLATIVE RELIEF RESEMBLING SILVERSMITH'S WORK: TWO PIECES FROM A SET COMPRISING TWO "ARM" AND TWO "SINGLE" CHAIRS DATING FROM ABOUT 1760.



DATING FROM THE TIME OF WILLIAM AND MARY: A CHILD'S ARMCHAIR IN WALNUT, WITH CANE SEAT AND BACK SURMOUNTED BY OPENWORK CARVING.



A QUEEN ANNE SETTEE IN WALNUT, WITH ARMS TERMINATING IN EAGLES' HEADS, AND SHELL-FORM CABRIOLE LEGS WITH CLUB FEET: A PIECE INCLUDED IN THE FORTHCOMING EXHIBITION OF ART TREASURES OF GREAT BRITAIN.

Furniture is only one of the many branches of decorative art that will be represented in the forthcoming Exhibition of Art Treasures of Great Britain, organised by the British Antique Dealers' Association, to be held at the Grafton Galleries from April 30 to May 26. The chairs and stool shown above will be included among the exhibits. There will also be porcelain and pottery, tapestry and needlework, ivories and wood-carving, bronzes, enamels, brass, glass, coins and medals, old English silver, gold boxes, musical instruments, books and manuscripts, prints, pictures, and miniatures. The object of the show is to stimulate interest in antiques, and to prove how wide is the range and how high

the quality of those in the hands of British dealers. "It is not by any means (says a preliminary announcement) an ordinary 'trade' exhibition, in which anyone by taking space can show whatever goods he wishes. All the exhibits are being carefully selected by a committee. Some of the exhibits are being drawn from dealers' own private collections." The Association was founded in 1918 "to watch over the interests of those who buy, sell, and collect antiques, and has the same object as had the old City Companies which, in earlier times, represented the various Arts and Mysteries." An article on the exhibition, by Mr. Arthur Hayden, will be found on the preceding page.

THE CHARM OF OLD ENGLISH FURNITURE: MASTERPIECES TO BE SHOWN IN LONDON.



1. EXQUISITE CARVING: AN OAK AND WALNUT BUFFET, INLAID WITH HOLLY AND OTHER WOODS, FORMERLY AT BOURNE PLACE, BEXLEY, AND LATER IN THE COLLECTION OF THE LATE ISAAC FALK. (DATE ABOUT 1610.)



4. A PIECE DESIGNED BY THE ARCHITECT OF THE HORSE GUARDS: A FINELY CARVED CABINET BY WILLIAM KENT, IN ORIGINAL CONDITION (7 FT. 8 IN. HIGH).



2. A "KNEE-HOLE TABLE" OF THE EIGHTEENTH CENTURY: A BEAUTIFUL PEDESTAL-DESK, MADE IN WALNUT, WITH THE EDGES CARVED IN ROSETTE AND RIBBON MOULDINGS, DATING FROM ABOUT 1760.



3. A REMARKABLE CHIPPENDALE PIECE SHOWING FRENCH AND CHINESE INFLUENCES: A FRET TABLE ON CLUSTER COLUMN LEGS, OF UNUSUAL EXCELLENCE, MADE ABOUT 1765.



5. ONCE OWNED BY GEORGE IV.: ONE OF A UNIQUE PAIR OF ADAM SIDE-TABLES STAMPED ON THE BACK WITH THE ROYAL CYPHER; THE TOPS PAINTED WITH CLASSICAL SUBJECTS; AND THE LEGS CARVED AND GILDED.

These beautiful examples of old English furniture are to be included in the exhibition (mentioned on the two preceding pages) of Art Treasures of Great Britain, to be opened on April 30 at the Grafton Galleries. Two of the pieces illustrated above find special mention in Mr. Arthur Hayden's article. Thus of the table shown in No. 3, he says: "With its silver gallery, its delicacy of foliated scroll-work, and the curious suggestion of Chinese design, as an afterthought, in the slender legs, it must at once be recognised as an attempt by Chippendale to triumph over French models, twisting his design under Chinese influences,

while yet withal trying to be a sturdy English designer. It certainly stands as a 'creation' out of the little atelier of St. Martin's Lane." Regarding the cabinet seen in No. 4, Mr. Hayden combines praise of its design with some contempt of the designer's work in other arts and crafts. "As an architect, his horrible erection at the Horse Guards perpetuates his memory. Accordingly one finds quite as a 'record' a very fine piece exemplifying William Kent's style. This cabinet offers exactly what one would expect from an architect who set out to fashion furniture. It represents Kent as he exhibited himself to his contemporaries."

THE RENEWAL OF THE UNIVERSE.

SINCE the discovery of radium some thirty years ago, the disintegration of certain atoms into their components has been as familiar to the scientist as the natural decay by which buildings revert to bricks and mortar. Is there any reverse process in the universe—any synthesis of atoms to replace those which are lost? This question, hitherto an idle speculation, has assumed a more immediate importance through recent researches in America, and in particular through remarks made some days ago by the distinguished physicist, Dr. R. A. Millikan, to a scientific gathering in California.

Of new scientific ideas, some depend for their conviction on a new technique, a new attitude of mind: once the facts are examined from this new viewpoint, they fit themselves into place and the idea becomes plain, even obvious. Others, however, require the accumulation of many new facts, often with great experimental difficulty, and the patient sifting of conflicting interpretations, until at length judgment is reached in favour of the new theory. In the one way we turn a corner and find ourselves suddenly amidst new scenery; in the other we gradually approach a view already visible at the end of a long avenue. To this latter class Dr. Millikan's work belongs; it demands no spectacular new experiment, but the elimination of minute causes of error from an old one—the measurement of the rate of leak of an electroscope.

It has long been known that the atmosphere will feebly conduct electric currents. An "electroscope" consists of an electrically charged body at the centre of a closed chamber; and we find that the charge slowly leaks away through the enclosed air to the walls of the chamber. The effect is extremely small—it may take many hours for a measurable leak to take place; but it is quite definite. We can increase the leak enormously by exposing the electroscope to radiation, such as X-rays or the rays from radium; and it is natural to suppose that the small residual leak is also due to rays coming perhaps from the walls of the chamber or from surrounding objects.

Experiments to find out more about these rays have been carried out by several physicists, among whom Hess and Kolhörster are the chief. But it is to the credit of Dr. Millikan that he has succeeded in obtaining much greater consistency in these experiments, and more definite results. He aimed at answering the following questions: (1) How much are these rays (if they exist) absorbed by matter; and (2) How does the intensity of these rays vary with position on the earth, in particular as regards height?

Leaden screens placed round the electroscope had shown that the rays were extremely penetrating. Water seemed the only absorbing medium available in sufficiently large and uniform quantities to give a measurable effect; and so several high-altitude mountain lakes in America were selected for the experiment—Muir Lake (11,800 feet) and Lake Miguilla (15,000 feet) in Bolivia, for example. There the experimenters established themselves on a raft in the middle of the lake and lowered their electroscopes to various depths. After sufficient time the

instruments were hauled up again, and the amount of leak observed. In this way it was shown that a layer of fifty feet of water was required to absorb the rays completely. This is an extraordinary result; it means that the rays were capable of penetrating some six feet of lead, whereas the hardest X-rays we can produce are baffled by half an inch of the same material.

Further measurements at different altitudes were made in many places—from Pike's Peak (14,000 feet) down to the ocean surface during the voyage to Bolivia. At times the members of the expedition, when other transport was impossible, had to carry their kit and apparatus (such as the raft for the lake experiments) on their shoulders. There is an open-air romance, usually denied to physicists, in these adventurous travels, undertaken to secure the best

ascend. The balloons were watched in their flight by two observers with theodolites, so that the height at any time could be fixed. Eventually the external pressure became so low that one of the balloons burst, and the apparatus descended to earth, many miles from the starting point. Four such flights were made, and in two of them the apparatus was safely returned to Dr. Millikan. The development of the recording film must have been an anxious time, for fear something had gone wrong with so delicate a contrivance so rudely treated. Happily, one very good record was obtained, in which the balloon had risen to over nine miles' height; that is, it had left ninety per cent. of the earth's atmosphere below it. This record agreed excellently with the figures at lower altitudes.

We have, then, evidence that the earth is bathed in a new kind of penetrating rays. Millikan's measurements fix the wave-length of these rays at roughly two million-millionths of an inch—thirty times smaller than the shortest waves previously known to science. Where do these rays come from? How does their existence fit in with our notions on the structure of the universe?

It is, of course, possible that the rays originate in the topmost layers of the atmosphere, stimulated perhaps by fast particles reaching us from the sun, or stored up by thunderstorms, where potentials of millions of volts are of frequent occurrence. But on the whole the evidence is against this, and Dr. Millikan's conclusion is that these rays fill the whole of space, having their origin in other cosmographies than our own. There are no exceptions yet known to the quantum law of Planck and Einstein, which states that the shorter the wave-length of radiation, the greater is the energy required to arouse it. Applying the same rule to these "cosmic" rays, as Millikan calls them, we find that there is no mechanism in the atom, as we know it, able to produce such radiation or to handle such enormous energy. Millikan therefore makes the daring assumption that the actual creation of new atoms is responsible for these rays. We can calculate roughly the energy set free when the units, the electrons and protons, of which matter is built up are combined to form a simple atom such as that of helium. And this amount agrees well with the energy corresponding to the production of these rays.

So Dr. Millikan would have us see, quite outside the smaller circle of our own solar system, a process of re-creation going on; a synthesis of atoms, perhaps a synthesis of worlds. It is early yet to come to a definite conclusion in such a matter; the experiments are so delicate, the errors so large, and the possible interpretations so varied; but there seems at least no incontrovertible objection to Millikan's theory.

No difference is going to be made to our material lives by discoveries of this kind—we are as far as ever from Wells's dream of "atomic engines" and the harnessing of vast energy-stores to practical use. But it is pleasing to speculate on a universe where, as the Greeks said, "all things change," and to reflect that even the bricks may be used again by the Master Builder for a different purpose. B. WHEELER ROBINSON.



DR. ROBERT A. MILLIKAN: THE FAMOUS AMERICAN PHYSICIST, WHO RECENTLY ANNOUNCED INDICATIONS THAT A CREATIVE PROCESS IS NOW GOING ON IN THE UNIVERSE.

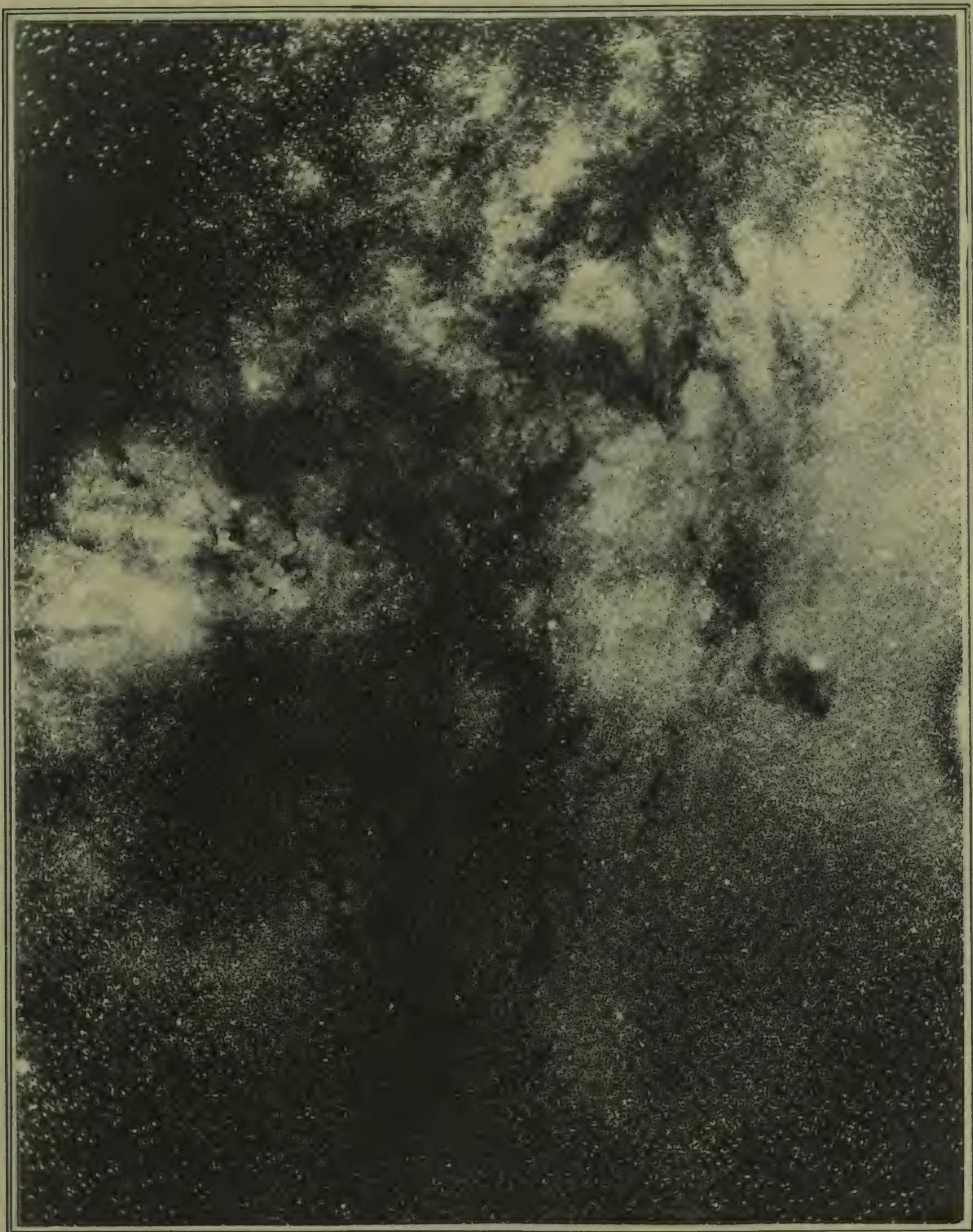
Dr. Millikan has lately announced the discovery of evidence affording a new conception of the Universe. Speaking at a meeting of the California Institute of Associates, at San Marino, he said that recent experiments made by himself and others indicated that all about us, in the stars, the nebulae, or in the depths of space, a creative process is going on. Dr. Millikan is Chairman of the Executive Council of the California Institute of Technology and Director of the Norman Bridge Laboratory of the Institute. He has previously been Professor of Physics at the University of Chicago, and President of the American Physical Society. In 1923 he was awarded the Nobel Prize for Physics. Among his books are "Elements of Physics" and "Evolution in Science and Religion."

conditions for the precious electroscopes; in search of that "Last Decimal," as a famous headmaster used to say—that patient enquiry into discrepancies, which might almost be accidental, which has been responsible for so much scientific progress in our generation.

To extend the measurements to the higher layers of the atmosphere, Millikan used an aeroplane flown at a constant height, up to 15,000 feet, while the experiment was in progress. This showed a considerable increase in intensity of the penetrating rays, suggesting that they reach us from outside the atmosphere and are absorbed by it. Much greater heights were reached by sending up the electroscope in a balloon. A most ingenious miniature electroscope, with automatic recorder, clock, barometer, and thermometer, the whole weighing under half a pound, was attached below two small balloons and allowed to

A NEW THEORY OF CREATION: RAY-FILLED SPACE—THE MILKY WAY.

PHOTOGRAPH BY SCRIVEN BOLTON, F.R.A.S.



ILLUSTRATING DR. ROBERT MILLIKAN'S NEW DISCOVERIES, INDICATING THAT ALL SPACE IS FILLED WITH COSMIC RAYS CREATING FRESH ATOMS: PART OF THE MILKY WAY, SHOWING LIGHT AND DARK INTERSTELLAR MATTER.

Dr. Millikan's daring theory, that cosmic rays filling all space are the result of the actual creation of new atoms, is explained in the article opposite, as well as the romantic adventures involved in the experiments on which the theory is based. Approaching the subject from another angle, Mr. Scriven Bolton writes, in a note on his photograph: "In a recent address before the California Institute of Technology, Dr. Millikan stated that our earth may not, after all, be cooling down, as is generally supposed. From experiments made with a self-recording electroscope, mysterious cosmic rays have been discovered, which, he thinks, leave no doubt but that the earth's wastage is being replaced by

an unceasing birth of elements, from which electrons are formed. The cosmic rays may be due to the prodigious outpouring of light by every star, in the creative process of new matter in space. Interwoven with the stars in the Milky Way are vast clouds of nebosity, composed of light and dark matter, as shown in the above photograph. Whence comes this interstellar matter? Matter may start in the ether as a moving speck of energy, ultimately forming elements to counteract the earth's wastage. Scientists have long looked for some such creative force to replace the waste processes of radio-activity, and Dr. Millikan claims his discovery to be the first clear evidence of the kind."

Fashions & Fancies

More Points from the Dress Shows.

Amongst the thousands of dresses which I saw during the mannequin parades, a few still stand out on account of small features of special interest.

One model was quite a plain tailored coat and frock, made very straight, with small pleats introduced at the side of the skirt. The material looked almost transparent and yet tailored like a cloth. It turned out to be made of a new canvas, and is used a great deal for town ensembles. The coat was lined and faced with a printed crêpe-de-Chine, and there was an alternative frock also of this material. Molyneux uses a new kind of crêpon for some of his sports suits, and a very attractive jumper suit is carried out in a deep shade of burnt-orange with the jumper decorated in a novel way. The edge is cut out in holes on a grey background and then button-holed to make them neat. Small metal studs like sequins, actually clipped through the material, are another innovation introduced in several of the new models. A smart sports suit for the South had a white canvas jumper decorated with these studs in silver, completed with a vivid blue skirt and a coat in white edged with blue.

New Modes in Jewellery.

The latest brooches still glitter with a thousand lights, but their frivolity is based on quite a serious setting. Bars and arrows have given way to small models of such serious monuments as Napoleon's tomb, the Madeleine, the Eiffel Tower, and mysterious Eastern mosques. They are very tiny, but exquisitely modelled. Picturesque ships in full sail, the Armada, and the *Mayflower* are to be seen surmounting the crests of the hat, and tiny orange and rose trees in old-fashioned tubs also blossom happily on hat and frock. On the dresses themselves the ornaments are very few, but occasional buckles in diamanté take novel forms. A large hook and eye fastened the narrow moiré belt of one georgette frock, and two enormous press-studs of crystal were used on another. A small key embroidered in flat pearls appeared just above the heart on an evening dress—a most amusing idea which looks very effective.

Hats and Accessories.

Eliminating the wide-brimmed hats, which are exclusively for the Riviera until very much later in the season, the prevailing mode is undoubtedly the very small, close-fitting shape, a skull cap with a tiny brim. And it is in the brims where lies the secret of their smartness. They stop suddenly, cut away in most unexpected places and continuing a little further on, turning up or down as contrast demands. Sometimes they curl round in the shape of a question-mark over the crown. These sudden caprices give a piquant air that is irresistible. Felt and straw and felt and petersham are allied a great deal, and the blending of two shades, a light and dark, is very popular. At the dress shows several of the hats had large buttonhole flowers to match their own trimmings, or even bows of taffeta and moiré ribbon, which were swathed round the neck and posed on one shoulder, repeating the hat trimming. The same brooch on hat and frock is also a marked characteristic, and I noticed one mannequin with two tiny metal playing-cards in her hat, the queens of hearts and clubs, while the spades and diamonds adorned her dress.

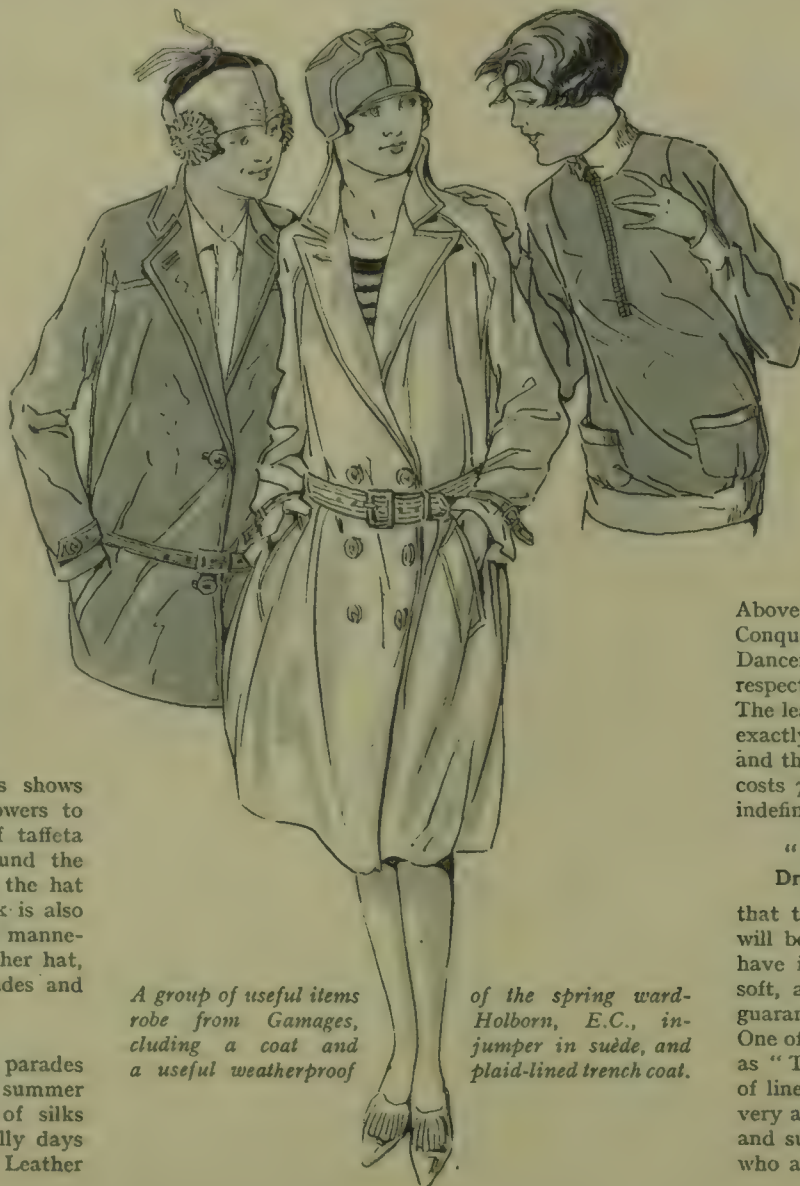
Motoring Outfits.

Although the mannequin parades show us so many lovely summer clothes that we dream of silks and chiffons, actually we are still in the chilly days when motoring is the most attractive pastime. Leather



Above are some new motor accessories from Dunhill's, Conduit Street, W. There are gauntlet gloves to match the leather hats, and the rug is of pure vicuna. On either side are two modern mascots.

or rubber coats are the practical wraps for the open car, particularly if you drive yourself; and at Gamages, Holborn, E.C., there is a wide choice of wonderfully inexpensive models. For instance, the plaid-lined



A group of useful items from Gamages, including a coat and a useful weatherproof

of the spring wardrobe from Gamages, Holborn, E.C., in-jumper in suède, and plaid-lined trench coat.

tweed coat sketched below on this page can be secured for 59s. 6d., and the short leather coat on the left, made with a well-fitting yoke, is 5 guineas. On the right is a suède jumper bordered with stockinette which keeps the wind out and completed with a zip fastening. This is 65s. 9d. Other invaluable items of the spring wardrobe you can find here are tweed coats piped with leather, costing only 23s. 9d., and transparent oil-silk mackintosh coats, lined with Jap silk, for 49s. 11d. Three-piece stockinette ensembles are only 19s. 11d.

Jumper Suits in Large Sizes.

Although jumper suits are such an inevitable part of every woman's wardrobe that they are seen everywhere, yet the older woman whose figure is not the slender, straight silhouette of the younger generation experiences considerable difficulty in finding ones for herself among them. Debenham and Freebody, Wigmore Street, W., have studied carefully this particular need, and there you may find attractive stockinette suits made on slimming lines and in styles specially becoming to the well-developed figure. And they are not at all expensive. One, for instance, made with a cross-over jumper opening on a small veston, bordered with a vandyked design in contrasting shades, can be secured for 94s. 6d.; and another at the same price, also made in the cross-over design, has most original strappings in two vividly contrasting colours running from the shoulders down to the pockets. The skirt has two groups of three pleats, and several colour schemes are available. A booklet can be obtained post free on request illustrating these and many jumpers in silk and wool. One in Angora trimmed with metal buttons and banded with contrasting stripes is available for 89s. 6d., and an overblouse in washing crêpe-de-Chine shirting is 35s. 9d., perfectly cut and tailored.

New Motor Mascots.

There is a fashion in motor mascots as in everything else. Animals and birds in carved wood in the natural colourings are great favourites this season. At Dunhill's, Conduit Street, W., where they specialise in all motoring clothes and accessories, there is a wonderful display of mascots. A racing stag, a swallow poised for flight, and a greyhound, carried out in very striking Futuristic designs, are a few of the newest. For the special benefit of the Australians there is a mascot of their own, the "Cukooboro" bird, perched on a boomerang, with the motto "There and Back" engraved on it, and a snake peculiar to the bush coiled round the base.

Above are sketched two graceful figures, "The Conqueror of the Road" on the left and "Modern Dancer" on the right. They cost £2 10s. and £3 3s. respectively. In the centre are other useful accessories. The leather green hat has gauntlet gloves to match in exactly the same shade. The hats are 2 guineas each, and the gloves 35s., while the rug is of real vicuna and costs 7½ guineas. It is light and warm, and will last indefinitely.

"Tyroen" Dress Linen.

Last year saw the introduction of the vogue for coloured dress linens, and there is every sign that this year these beautiful and durable materials will be more popular than ever. The manufacturers have improved the finish, which is now mellow and soft, and many new and more beautiful colours, all guaranteed fadeless in wash and wear, have been added. One of the most popular coloured dress linens is known as "Tyroen," and it originated in the famous home of linen—Ulster. The names of the 1928 colours are very attractive; they include bluette, blush rose, coral, and sunset. Free patterns will be sent to all readers who apply to Robinson and Cleaver, of Belfast.



"Going away for Easter?" . . . "Getting the 2.30 on Thursday . . . thought of running the family down to . . . Paris, eh? Why don't you fly over? . . . like to get a breath of sea air . . . fine, it'll do you good."

THE WORLD OF MUSIC.

"SOLOMON" IN ALL HIS GLORY.

IT is an excellent thing that Sir Thomas Beecham should have rediscovered Handel for us, and his revival of "Solomon" at the last concert of the Royal Philharmonic Society was a great musical event, and one which we may hope will be the forerunner of a series of Handel revivals. For "Solomon" is not the only forgotten masterpiece by Handel

which lies in oblivion. We have had to suffer for the two hundred years' popularity of the "Messiah" by the neglect of nearly all Handel's other works, in spite of the fact that no great composer of Handel's genius and fertility has ever put the whole and the best of himself into one single work. Sir Thomas claims that "Solomon" is one of the great masterpieces of the eighteenth century, and those who heard it on March 22 at the Queen's Hall will undoubtedly agree with him. The oratorio was not given in full, for reasons which Sir Thomas Beecham stated in the following note—

It is no longer the custom to give the oratorios of Handel in their entirety, for there is hardly one of them that does not exceed considerably the recognised limit of the average modern concert. Hitherto the necessary omissions have favoured the pretensions of the chorus rather than those of the solo singer, and in many of the oratorios this choice between two evils has not been unwise. But in the case of "Solomon," where there is a rich strain of poetry and romance, of which the principal characters are mainly the interpreters, any undue preference given to the chorus robs the piece of much of its unique character.

It is certainly true that "Solomon" is conspicuously lyrical in character, and that the solo voices have the greater share of the best music in the work. Such airs as the Queen's "Bless'd the day," "O Monarch," and the lovely duet beginning "Welcome as the dawn of day," are gems that of themselves make the oratorio worth reviving. In fact, the whole concluding section of Act I., leading up to the marvellously beautiful zephyr and nightingale chorus, "May no rash intruder disturb their soft hours," reveals the genius of Handel in a new and unfamiliar mood, for there is little in music, present or past, to equal the delicacy and rich romantic lyricism of this part of "Solomon."

The second act deals with Solomon's famous judgment about the babe, but it is of less musical interest than the first act until we come to the magnificent two concluding choruses. The final double chorus, in which Handel in his usual manner fixes on two of the most significant verbal phrases and weaves out of them a maximum of dramatic effect, was one of the joys of the evening. The choir had been splendidly trained by Mr. Kennedy Scott and Mr. Ritson Smith, and there was a superb precision

[Continued overleaf.]



IL DUCE: A STENCILLED HEAD OF SIGNOR MUSSOLINI ON THE WALL OF A HOUSE—A VERY USUAL SIGHT IN ITALY. A stencilled head of the type shown is to be seen on a very large proportion of the houses in the villages of Italy and on many town houses.



THE GRAND NATIONAL TROPHY, 1928: "THE WINNER WITHIN REACH OF THE WREATH OF HONOUR."

This year's Grand National trophy is the richly decorated silver-gilt cup here illustrated. Its main feature is a group symbolising "the winner within reach of the wreath of honour held aloft by Victory." The trophy was designed and made by Messrs. Elkington and Co., Ltd., of Liverpool, London, etc.



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Continued.]

and splendour of tone on the two ringing motives on which the piece is built—"Happy, happy Solomon" and "Live for ever." Handel always knew how to rise to grand and simple ideas, and his treatment of "Live for ever" is in his most direct and thrilling manner. Those who came to "Solomon" expecting a thrill from Sir Thomas Beecham's conducting of Handel got one of their most exciting moments from this chorus.

The sinfonia or symphony with which Act III. was introduced is a delightful piece, and it was attractively played. The opening chorus was omitted, but the magnificent choruses beginning "Music spread thy voice around," and "More and different measure try," were superbly sung. They were followed by a beautiful air, "Golden columns fair and bright," in which Handel has given us some beautifully woven instrumental ornamentation; but perhaps the finest air in the oratorio is the concluding "Will the sun forget to streak." Handel was fortunate in his librettist, for the quality of the verse is sometimes very good, and always on a high level. Take, for example, the following verses, which have a happy simplicity and suggestiveness of colour that make them admirably suited to inspire a musician and not to cloy him—

Will the sun forget to streak
Eastern skies with amber ray?
When the dusky shades do break
He unbars the gates of day.
Then demand if Sheba's Queen
E'er can banish from her thought
All the splendour she has seen
All the knowledge thou hast taught.

I venture to call those perfect verses for the musician, and in this case the musician has set them perfectly.

Unfortunately, the solo singing was not up to the level of the choral singing. This is usually the case in this country, where we have always had excellent choirs. The Philharmonic Choir is the only London choir good enough to be compared with our North Country choirs, and in this respect we are to be congratulated. But it seems impossible to get first-rate English singers in London to-day. As a rule, the women are better than the men, and this was true also on the present occasion, when Miss Clara Serena, Miss Dora Labbette, and Miss Stiles-Allen all gave creditable, but not distinguished, performances.

It was particularly regrettable because, as Sir Thomas Beecham has pointed out, there is so much for the soloists in "Solomon."

A word must be said about the scoring. Sir Thomas Beecham has stated that the original score has been augmented—

Additional accompaniments have been written for nearly every number, and the whole apparatus of the latter-day orchestra has been utilised for the purpose. Some time and study have been devoted to the task, and those who are responsible for it have striven to bear in mind the respect due to one of the great masterpieces of the eighteenth century.

Sir Thomas also adds that he has restored "several of the airs which are seldom heard—indeed, some of them are to be found nowhere in the only printed English edition."

I should like to know who has actually done the additional scoring, and exactly what it consists of. For whoever the author is, he is an extremely intelligent and sensitive musician, and has known how to add without destroying. The use of the harpsichord was beautifully right, and it should always be retained. If Sir Thomas Beecham himself did the additional instrumentation, then one must admit that he has also a genius for this sort of thing, and he ought to edit all the best of Handel's works in a new edition suitable for modern performance. In any case, he is responsible, and his taste and judgment were the deciding factors, and so he must be given a large share of the credit.

The Royal Philharmonic Society presented Sir Thomas Beecham with the Society's gold medal later in the evening. The Society has, on the whole, guarded this honour pretty well, so that it still confers distinction upon those to whom it is given. There is nobody among the list of its gold medallists who as an artist deserves the honour more than Sir Thomas Beecham. It is rarely that we in England discover our men of genius before they are dead, but we are in the course of discovering Sir Thomas Beecham. He is among the three or four greatest of living conductors to-day, and he is also the only English musician of whom we can say, without any shadow of reservation, that within his sphere he is absolutely first-rate, without a superior.

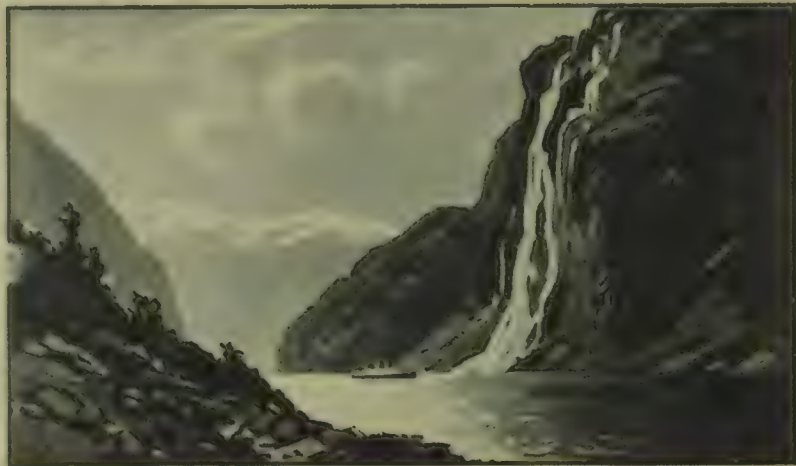
It is therefore all the more regrettable that no adequate use is being made of this great leader of

English music. Sir Thomas Beecham is the one living English musician who has an inspiring quality, who can really infuse his fellow-musicians with enthusiasm, and who cares passionately enough to be always trying to help the cause of music in this country. Yet it is an extraordinary fact that nobody will come forward to help to ensure him the position in which he could exercise his gifts to the best advantage of his fellow-musicians and the general public. Our National Theatre scheme on the Foundling Hospital site hangs fire, although the Shakespearean Memorial Committee has got £100,000, and would be perfectly willing to co-operate with Sir Thomas Beecham in running a National Theatre jointly for drama and opera. If we had this National Theatre, then we should have not isolated performances of Handel's and Purcell's masterpieces, but they would be constantly in the repertory for the enjoyment and refreshment of us all. It is an astonishing fact that not one of our great industrial magnates sees this golden opportunity waiting for him—an opportunity to immortalise his own name and to confer an inestimable benefit upon his fellow men.

Men like Sir Thomas Beecham are not born every day, and it is a positive and an irredeemable loss to the country when the gifts of nature are thrown away for the lack of the organised power to make use of them.

W. J. TURNER.

Photographers, both amateur and professional, will find an abundance of interest in "The American Annual of Photography" for 1928, Volume XLII, Edited by Frank R. Fraprie, F.R.P.S., and E. J. Wall, F.C.S., F.R.P.S., published in Boston by the American Photographic Publishing Company, and obtainable in London from Messrs. B. T. Batsford, Ltd. It contains nearly ninety pages of full-page plates, with numerous other illustrations, all exquisitely reproduced and representing, among them, an infinite variety of style and subject, such as landscape, natural history, portraiture, figures, and some wonderfully impressive studies of New York architecture. There is also a useful "Who's Who in Pictorial Photography" (American and foreign) and a detailed formulary of chemical materials. Every photographer would be wise to obtain a copy of this attractive and finely printed publication.



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THE CHRONICLE OF THE CAR.

By JOHN PRIOLEAU.

A New Light American Car. It may be rather a bold thing to say, but I believe that the American industry has sent us something really fresh in the new light Erskine 17-h.p. six-cylinder. It is by way of being a low-priced car, the four-door, all-steel saloon costing £295, and the other models in proportion; but it is quite unlike any car of its class and nationality that I have yet had the opportunity of trying.

For one thing—I do not count this necessarily an advantage—it is rather a small car, certainly from the American point of view. The seating accommodation in the saloon is comfortable enough, but it is one of the smallest closed American cars I have sat in. The wheel-base is just under 9 ft.; but, although there is really enough room for four passengers to be comfortable through a long day's drive, there is no more than that. This is not said in a critical spirit at all, but merely to emphasise the difference between this car and the average American one, which is nearly always considerably bigger than its corresponding model made in Europe.

A High-Speed Engine. The six-cylinder engine has a bore and stroke of 66 by 114, giving it a cubic capacity of just over two litres and a-half. The brake-horse-power is stated to be 40 at 3200 revolutions. Here, at once,



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your attention will be arrested, as one does not often meet American engines which will turn over at such a speed. The engine calls for no particular remark, being of the usual American side-by-side-valved type with pump cooling, coil and battery ignition, and American carburetter (with a remarkable performance), and the usual hot-spot. There is just one detail which I had not seen before, and that is that on the exhaust manifold the firing order of the cylinders is stamped in bold, raised figures: 1, 5, 3, 6, 2, 4—an excellent plan.

The rest of the chassis follows orthodox lines with the three-speed, centrally controlled gear-box, Hotchkiss drive to the back axle, and generous sized semi-elliptic springs. The four-wheel brake set is of the self-energising sort, and does not depend upon either hydraulic or vacuum equipment for its operation.

A Good Engine. The first thing about the performance of the engine which, to my mind, distinguishes it from a number of its competitors, was that it runs really smoothly and vibrationlessly up to fifty-seven miles an hour, and possibly further. This is rare, not only with cheap six-cylinder American cars of any size, but with cheap six-cylinder cars of any nationality. There was no period that I could discover at all; and furthermore, when the engine was really working hard at close upon sixty miles an hour, the absence of noise was quite remarkable. The pull is extraordinarily sweet, and the car gets away from rest and from a low speed on top gear with unobtrusive ease and speed. I was much impressed by its performance in this respect.

Quiet Gears. Another excellent point about this car is that the intermediate gears are particularly quiet. I do not know what the ratio of second speed is, but it must be fairly low, as the comfortable maximum struck me as being under thirty miles an hour. However that may be, at that speed it made no objectionable noise at all, and at twenty to twenty-five miles an hour it was as quiet as any second-speed gear I know. This is all the more noticeable, as all-steel bodies are not celebrated for eliminating noise of any kind, and as a rule, if you want to know how noisy your chassis and engine really are, you will find it out with coachwork of this type.

Springs and Steering. I thought the braking decidedly good so far as the four-wheel set was concerned.

[Continued overleaf.]



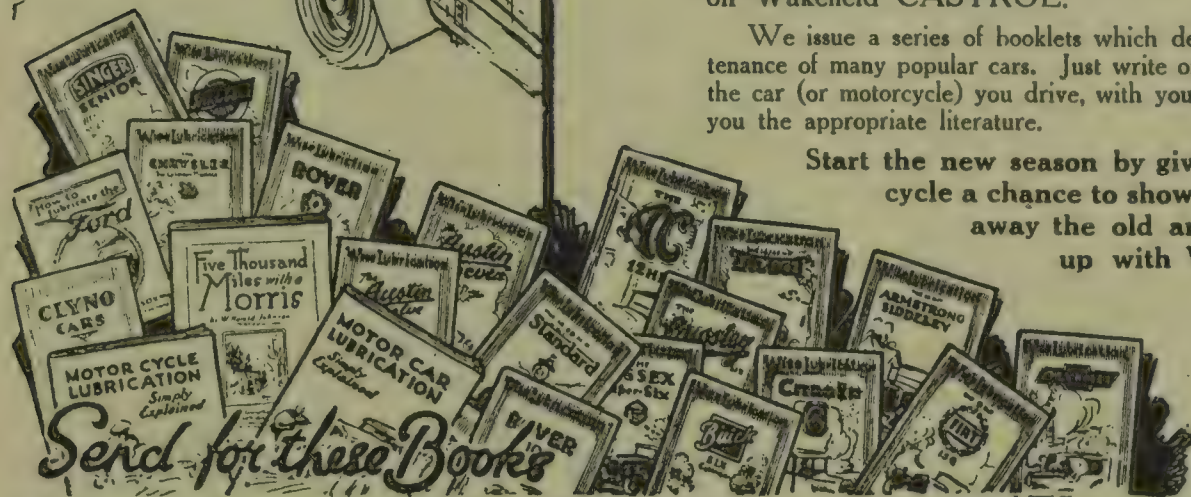
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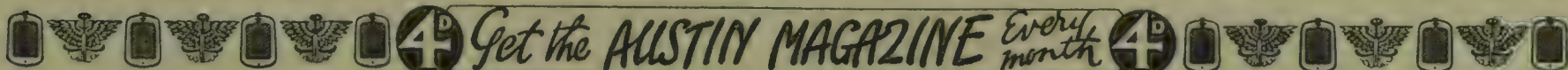
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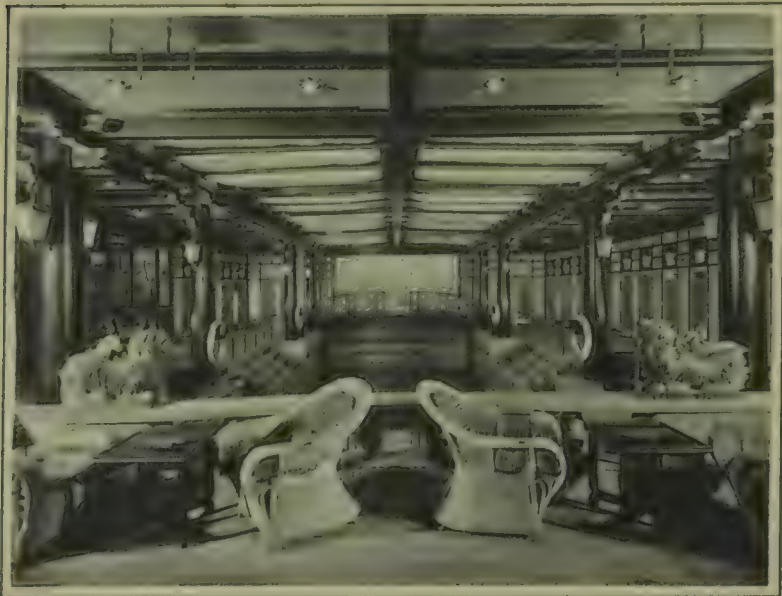
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The side-brake was much the same as in most American cars to-day, only intended for use to hold the car when at rest. The springing is another very good point. I drove the car really

having a larger-diameter wheel fitted. The seats are comfortable enough, and the details, such as the window-winders and screen hinges, are all practical and solidly made. The finish, however, is extremely plain, and the number of what are known as luxuries has been cut down to the minimum. There are no pockets anywhere, for example. On the other hand, the front seats have one of the best sliding systems I have met. The dashboard instruments are excellent. The speed-indicator seemed to me, if anything, to err on the slow side—a very remarkable event. Two useful little drawers, with spring-loaded closing flaps, are fitted on either side of the instrument board, and under the dash is what is called a coincidental lock, the key of

interior finish of the bodywork comes a long way after them. The look of the car outside is unusually smart. It is, for an American, very low in the roof, but not unusually low for the passenger, considering its size. Very little money has been spent on turning out the engine in European fashion; but there again, although most of us do dislike a badly turned-out job, it is perfectly obvious that things have been properly done in places where it matters. It is merely a question of rough exterior finish, and, as every motorist will no doubt agree, that is, comparatively speaking, a question of secondary importance.

Other models of this car are the five-seated tourer at £275, the four-seated sports at £315, and the "Gordon England" fabric saloon to hold five at £350. The makers are the Studebaker Company.



A MAGNIFICENT SWIMMING-BATH IN A LINER: THE BATHING-POOL OF THE "CONTE GRANDE."

fast over some of the abhorred seams of a deserted by-pass, and all I could get out of these usually dreaded stretches was a kind of lazy boat-like swing, perfectly steady and regular, and rather pleasant than otherwise. Throughout the trial I did my best to produce one of those distressing hard bumps, but completely failed to do so. I should put the springing of the Erskine car as high as that of any car I know costing less than twice as much.

The only point in the whole car which I thought called for any criticism was in the steering. This is not really bad, and in comparison with some systems is quite good, but it was not up to the standard of the rest of the car. This may be regarded more as a compliment than criticism, and if it is, I raise no objection.

I think that the purchaser of one of these cars could probably improve matters a good deal by

which locks the ignition and the steering wheel, and the car doors.

Money in the Right Place.

If I were buying an Erskine, however, I should not really grumble about this, as it is perfectly obvious that the money spent on building this car has gone into the right places. I would put up with far worse coachwork than this to have so good an engine, such delightful springs, and such a quiet gear-box. These three things are in the first five essentials of any car, no matter what its price may be, and the



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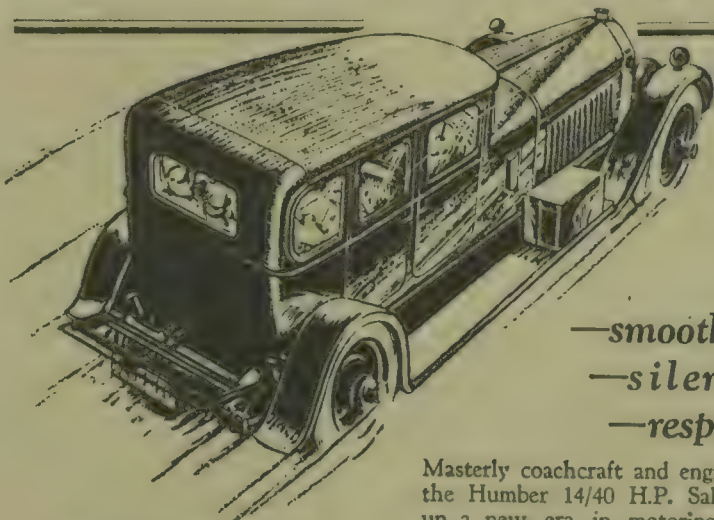
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THE BOOKSELLER'S WINDOW.

ETCHED IN MOONLIGHT. By JAMES STEPHENS. (Macmillan; 7s. 6d.)

Here are etchings indeed, the studies of unhappy humanity in James Stephens's new book. They are bitten with acid into metal. The first one begins as a fairy-tale. It goes on to nightmare, and it ends in a waking horror. Mr. Stephens's literary gift pins you to "Etched in Moonlight": you may shudder, but you must read. He has (more conspicuously perhaps than any living writer in English) the power of producing a transfixing effect by a single austere sentence. A sentence, with him, goes as far as a paragraph; a sentence is a paragraph, very often. "Not a soul was moving on the ship, and the heavy silence which brooded on the ice lay heavy and almost solid on the vessel." Again; the desperate mother of starving children—"She could not afford to go mad, for she still had a boy, and he depended on her with utter helpless dependence." That is a fragment from "Hunger," describing the extremity of suffering undergone by a Dublin poor family. The happiest hour in "Etched in Moonlight" belongs to a drunkard, stumbling and sleeping in the mud. The title story has its thrill of happiness, more worth finding than anything the narrator had experienced; but it was the instant of waking from a dream. A true artist is required to deal adequately with the subject matter of "Etched in Moonlight." Not a line of Mr. Stephens's work is out of drawing.

CHAINS. By THEODORE DREISER. (Constable; 7s. 6d.)

The sub-title of "Chains" calls its contents "lesser novels and stories." But they are lesser only in length; in everything else they are the greater stuff. In this respect they have something in common with "Life's Little Ironies," where the ironies had a large human significance, but were compressed by the firm hand of the master into a small compass. "Sanctuary" is the history of a fallen girl, carried to the point where she escapes a hopeless end. It may surprise people who look upon Mr. Dreiser as a confirmed pessimist to find that Madeleine escapes. But his tragedies (and "An American Tragedy," in particular) are based on the logical outcome of defects of character, though it is character operating under admittedly adverse conditions. Madeleine was saved because she carried her own redemption within her. These powerful "lesser novels" are not written about misery as a spectacle; they urge you to the contemplation of misery as a mystery. Mr. Dreiser presents the mystery, its unceasing repetitions and its endless variations, as a man may present a challenge. "The 'Mercy' of God" contains an argument—his, or anyone's argument. To read "Chains" is to be deeply impressed, and to be left thinking.

THE BELLAMY TRIAL. By FRANCES NOYES HART. (Heinemann; 7s. 6d.)

Frances Noyes Hart has hit the bull's-eye; and, unless we are vastly mistaken, all the detective story fans will soon be reading "The Bellamy Trial." It has many merits, but the one to be first commended is the blessed absence of the detective. There is a finger-print expert, but no sleuthing; and the people involved in the case tell their own story in the proper place—to wit, the witness-box. They are seen through the eyes of the red-haired girl representing the Philadelphia Planet, and the young reporter on the next chair. Neither of these professional spectators are dummies. They are so delightfully human that they develop a courtship. Their humour and their sympathy and their mutual unfolding are the light relief to the grimness of the Bellamy trial. For it is a trial for murder, and no attempt is made to represent murder as anything but a serious business. The excitement in the court is intense, and it is faithfully communicated to the reader. Who killed Madeleine Bellamy? The State arraigns Susan Ives, married woman, and Stephen Bellamy, the victim's husband. The prosecutor knows his business: he makes his points. The defence (and this is one of the cleverest things in a clever story) is not so able. But it is able enough to make the contest between the two lawyers for the lives of the prisoners a remarkable battle of wits. At the verdict, the red-haired girl found that she was weeping, shamelessly, desperately. . . . She was not one of the cruelly curious audience; she was a young journalist on duty. Even that minor but necessary condition for a delicate appreciation of "The Bellamy Trial" has not been overlooked.

LIGHTS UP. By GRACE S. RICHMOND. (Methuen; 7s. 6d.)

The younger generation has not been doing itself justice in fiction. "Close-ups" are not flattering; and in examining its emotions with an exaggerated care it has lost sight of the bloom of youth. "Lights Up" is an excellent corrective for gloomy errors of vision. Grace S. Richmond is not concerned with the morbid side of life. She may wear rose-coloured spectacles, but she can see well enough. She believes in high spirits, in feminine courage, in innocent good times, and in the American girl at her best. Her optimism is infectious, and she writes with the easy art of the born story-teller. Also, she believes in gay courtships, and lots of proposals, and the devout lover. She is too clever to restrict her characters to these interests alone. In a world full of a number of things—the world of New York and its near countryside—the good and the bad are pretty well mixed together. The pocket flask is too handy for a thoughtless young man, and car accidents are usually somebody's fault. Joan Dare, who says she is not beautiful but must not be taken as an authority, is competent to manage other people's problems as well as to grapple with her own, and all without flagging or flinching. So, you see, "Lights Up" is a gallant story, and none the less so because it is a story about a perfectly normal, nice young woman.

GALATEA. By M. R. LARMINIE. (Chatto and Windus; 7s. 6d.)

One of the annual demands of the newspaper-reading world is to know the subsequent history of Calcutta Sweep winners. Luckily for these fortunate persons, the year spins round, the Derby recurs, and in turn they are forgotten. "Galatea" is the romance of the suburban young woman who won the Babylon Assurance Sweep—fifty thousand pounds. It gratifies the curiosity of the public by a piece of entertaining fiction. The young woman had a level head. She was not too young. In fact, she was thirty-two, an age that in the healthier suburbs is still fresh and attractive. She was at once sophisticated and innocent. She had lived a monotonous life, mildly agreeable and mildly disagreeable by turns. Well! It is possible you could win the Babylon, and still go on in monotony, only changing a shabby prison for a well-furnished one. But M. R. Larmine is not enlarging on the text of the deceitfulness of riches. Emmeline's riches became her very well. She discarded floppy velvet hats at once, needed very little persuasion to take to a shingle and a wave, and set off, as a sensible Babylonian from the suburbs should, to travel on the Continent. Romantic adventures followed. It would be a pity to say any more about them. Suffice it that "Galatea" is a readable novel.

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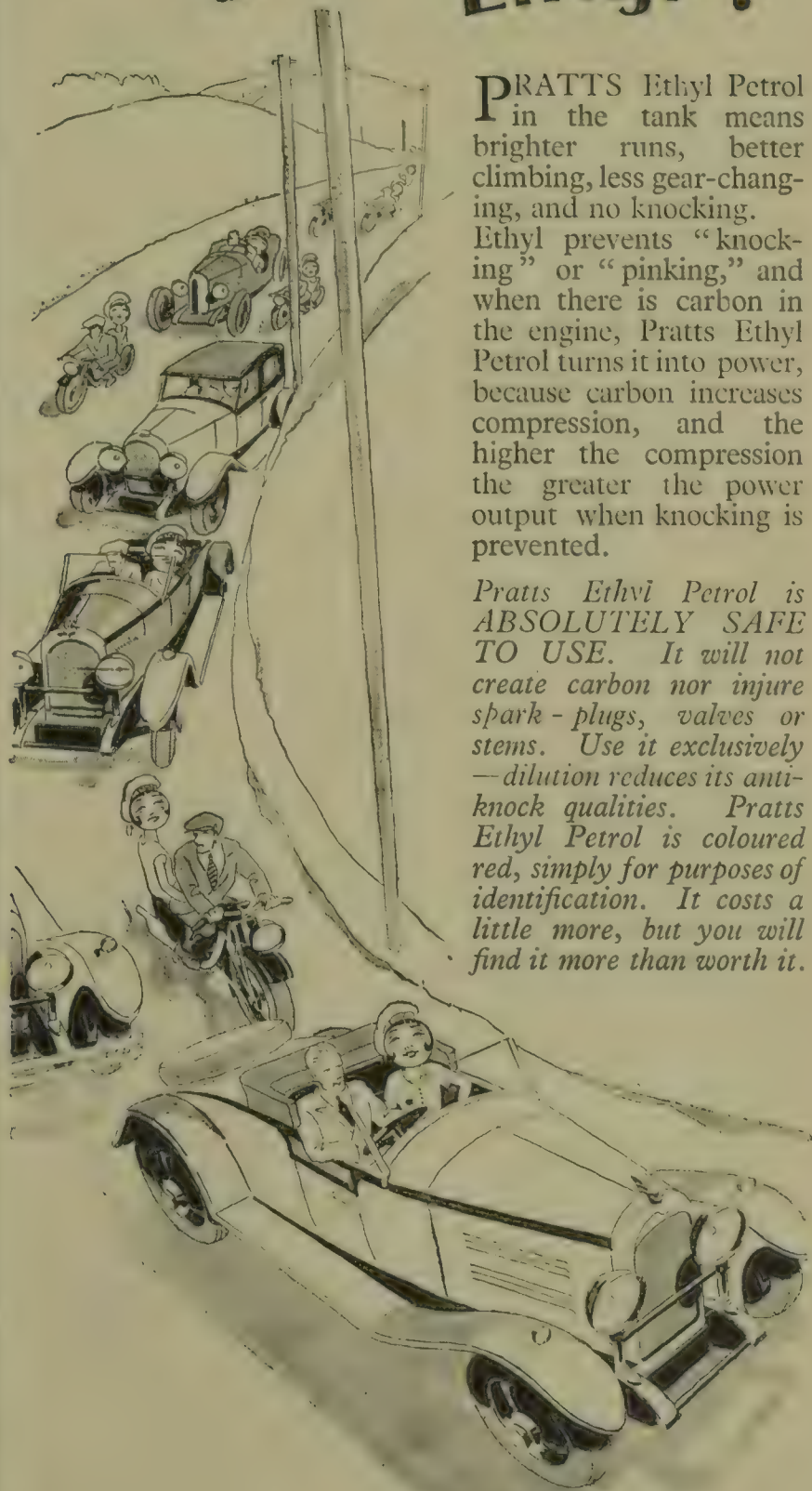
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RADIO NOTES.

"IT is now twenty minutes to seven, Melbourne time. Good-morning—good-bye." It is surprising and rather uncanny to be able to listen in London at twenty to eight at night to someone who, 12,000 miles away, tells us that he is speaking at twenty to seven the next morning.

This novel experience befell the writer last Sunday evening whilst testing a new short-wave broadcast receiver known as the "Selector Short-Wave Three." It has three valves—detector and two low-frequency, together with a very efficient circuit. Tuning is controlled by two slow-motion condensers; and by the careful manipulation of these the user is able to listen to broadcasts from many distant parts of the world. Perhaps the most interesting of the long-distance stations which may be received regularly are those from the short-wave transmitters of the American National Broadcasting Company's station, 2XAL (31 metres), and the Westinghouse KDKA (62 metres). Almost every night, one or more of these stations may be heard from 11 p.m. onwards (6 p.m. in U.S.A.), and earlier still on some occasions.

For several weeks past the Australian station at Melbourne, 3LO (32 metres), has broadcast especially for the benefit of short-wave listeners in Great Britain and other parts of the British Empire. 3LO's broadcasts have been heard in London on Sundays from 6.30 to about 8 p.m.; and just before the station closes down it has been very interesting to listen to the announcer telling of the glory of the Australian early morning and saying that he is "just off to breakfast."

For the short-wave enthusiast there are over sixty stations which may be sought with the aid of a suitable

receiver; and it is important to remember that wherever the user may be, in any part of the world, he will be able to intercept these wonderful short waves which span such vast distances. Our own British broadcasts from London are transmitted daily, except Saturday and Sunday, by the experimental short-wave station at Chelmsford, 5SW (24 metres), and many letters have been received from Dominion listeners recording the interest with which they receive news,



MISS ELSIE CARLISLE, WELL KNOWN TO BROADCAST LISTENERS, WITH HER "SELECTOR-SUPER" PORTABLE RECEIVER DURING HER CONVALESCENCE.

The "Selector-Super" is indeed a "magic box," for the reason that British or Continental broadcast music and speech will issue from it wherever you may be—in any room of the house, or whilst travelling by car, train, or yacht. Earth and aerial wires are quite unnecessary with this seven-valve receiver, and the whole of the equipment, including the loud-speaker, is self-contained within the handsome carrying-case. Miss Elsie Carlisle was due to return to the B.B.C. microphone last night (March 30) after her recent convalescence, during which she was herself entertained by means of the "Selector-Super," as shown in our illustration.

music, and the chimes of Big Ben, and so keep in touch with the Old Country.

There is a fascination in tuning-in distant stations, for at one moment we may listen to items from America, and then, by a slight movement of the dials other stations in France, Italy, Spain, Belgium or Holland, and elsewhere may be brought in, whenever they are working.

With a short-wave receiver it is not always possible to obtain reception that is as pure as that which comes in on the ordinary broadcast wave-lengths, although one or two of the American stations especially, and others, may be reproduced with remarkable clarity and at sufficient strength to operate a loud-speaker.

The "Selector Short-Wave Three" is self-contained (except for H.T. and L.T. batteries) in a neat oak cabinet, measuring 19½ inches wide, 11 inches from front to back, and 8 inches high. Aluminium shielding surrounds the detector circuit and separates the latter from the amplifying section, which has two valves, transformer coupled.

Named terminals are fitted at the rear of the cabinet; thus it is quite a simple matter to attach the aerial and earth wires, and to connect H.T. and L.T. batteries to the set, without any mistake.

Regarding the type of aerial for use with short-wave reception, it is curious that it does not seem to matter very much whether the aerial is outdoors or indoors; but, whichever is used, it should not be longer than thirty to forty feet.

When tuning in short-wave stations it is necessary, as a rule, to listen with head-phones, as tuning is so sharp. Then if powerful reception is obtained from a station, it is an easy matter to change over from the 'phones to the loud-speaker to enable more than one person to listen.



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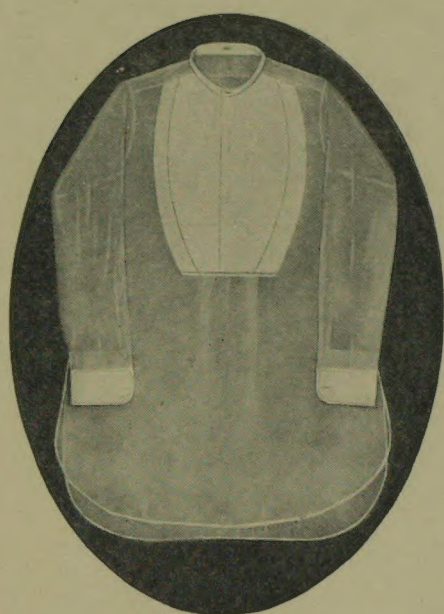


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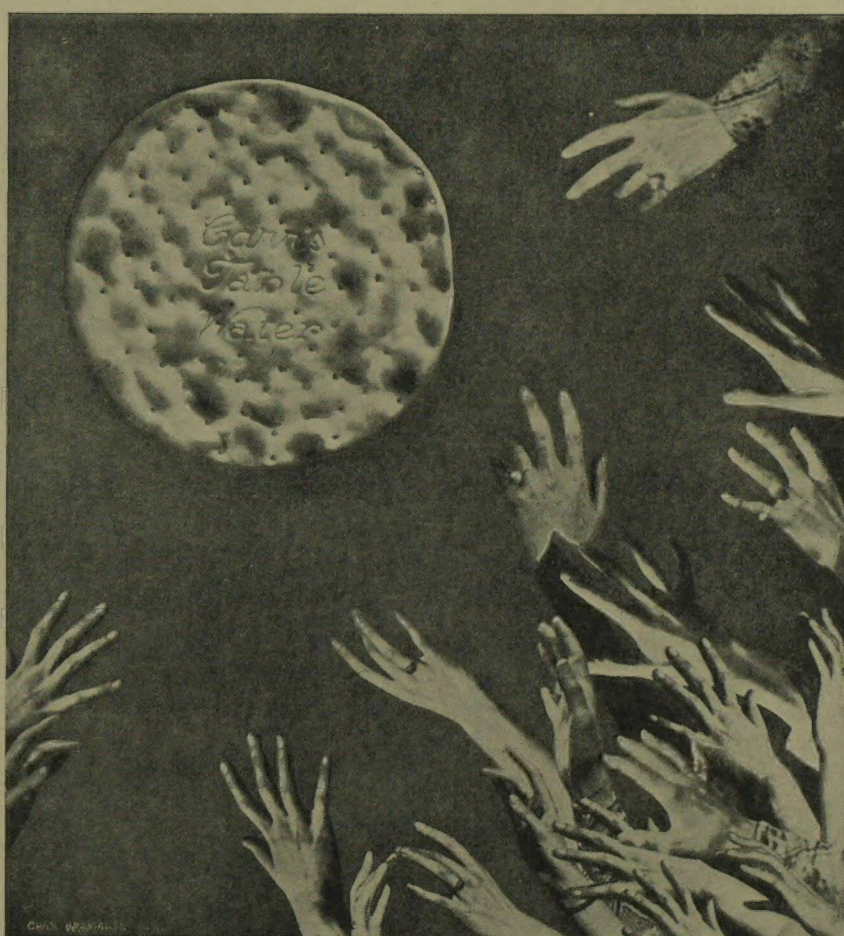

Said the duchess to the debutante

"How you modern girls stand the strain I don't know! You haven't even the patience for a spa treatment." "That," interrupted the deb., "is where we moderns have you. I take my spa cure at home—just a wineglassful of Rubinat Llorach on occasional mornings keeps me as fit as any seasonal visit to the Continent. And why shouldn't it?"

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THE PLAYHOUSES.

"THIS YEAR OF GRACE." AT THE LONDON PAVILION.

MR. COCHRAN has made a wise move in connection with his latest revue at the London Pavilion. He has secured the services of the most brilliant of our younger stage-writers, handed the whole task of composition over to him, and left him to write book, lyrics, and music all himself. The policy might have been risky in any other case than that of Noel Coward, our English equivalent of Sacha Guitry; but with such an untiring and versatile a talent as his to rely upon, it has been completely justified. Mr. Cochran's showmanship and Mr.

Coward's wit and sense of the theatre have produced between them in "This Year of Grace" an entertainment rich in beauty, consistently amusing and effective in its sallies of satire and burlesque. Perhaps its most telling strokes of humour are to be seen in the sketch which makes merciless fun of the English seaside holiday. Over this the first-night audience screamed with delight. Rather more subtle and no less happy are the skits on the Diaghileff Ballet and the Chauve-Souris; while one of the neatest of Mr. Coward's jokes is made at the expense of Sir James Barrie. But the dancing is, of course, one of the best features of the show, and nothing is quite so entrancing as the sequence which recalls the dances of the past—mazurkas, polkas, waltzes, and the art of a Grisi. Delicious mid-Victorian dresses are designed for this sequence, and of all its moments of

beauty, perhaps the climax is reached when Miss Jean Barry and Mr. Jack Holland give us the "Blue Danube" waltz. Miss Barry, indeed, makes one of the big successes of the show, and another is scored by Miss Maisie Gay in the very different vein of broad humour. Her appearance as a Channel swimmer, her study of a woman shopper waiting for a bus, her appealing song, "It doesn't matter how old you are," illustrate the range of her powers. Then, too, there is Sonnie Hale, never lacking in resource; Jessie Matthews, perhaps a little too consciously wistful, but with some pretty songs to sing; Ann Codrington, in a gem of a character sketch, while the "Gothic" turn of Miss Tilly Losch and Miss Lauri Devine must also be recalled as an unforgettable delight. Evidently Mr. Cochran's all-Coward revue has a long future before it.



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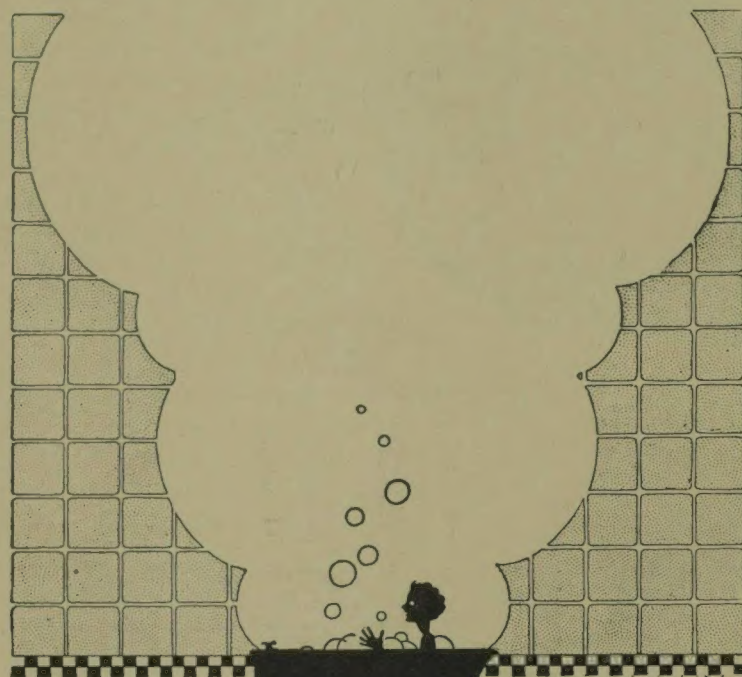
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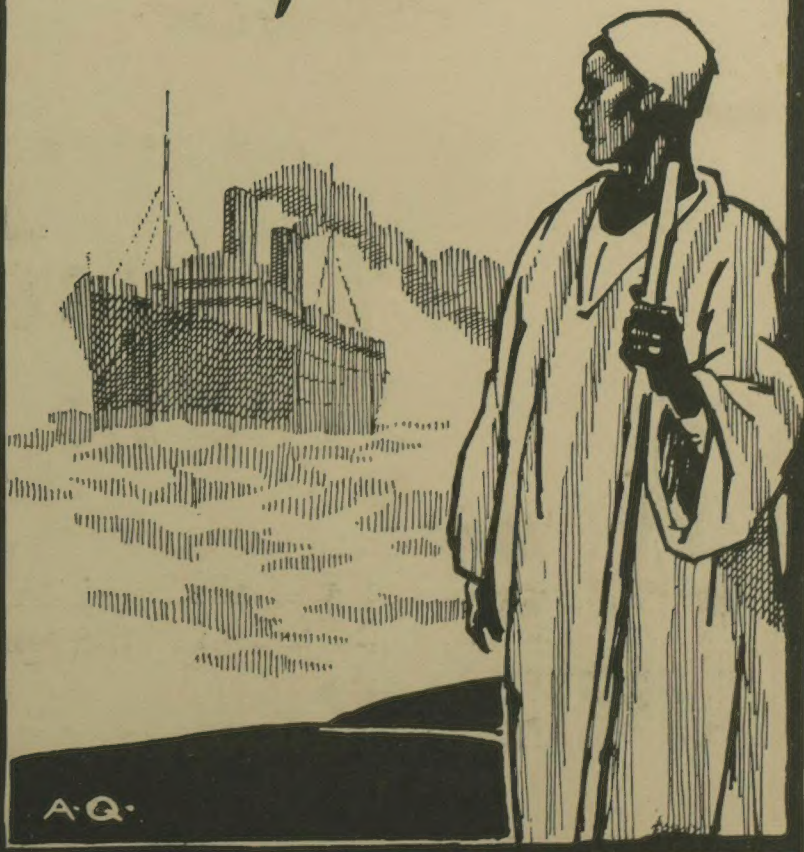
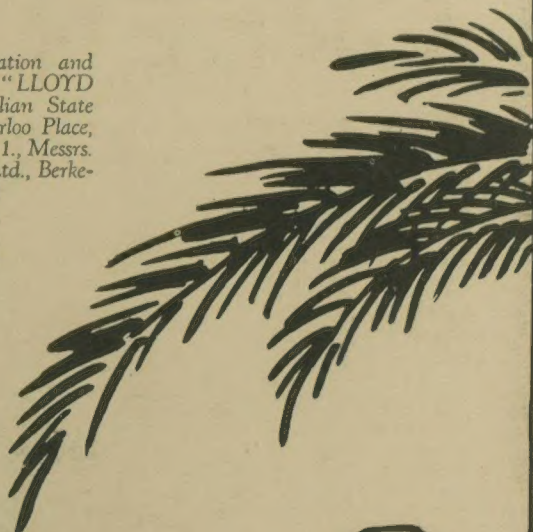
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